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- 4 **AN INSIDE VIEW** Up Close and Behind the Scenes
Shipwrecked: Treasures from a ninth-century Arab vessel found off the coast of Indonesia; an online catalogue of Song and Yuan paintings; Shujaat Khan, Sitar Hero; and a closer look at objects in Freer storage.

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- 8 **SUPERBLISS** *The Tibetan Shrine from the Alice S. Kandell Collection* captivated viewers at the Sackler Gallery—the first museum venue for these rare objects collected by Dr. Kandell over the course of forty years.
- 16 **RISE AND FALL** The Arthur M. Sackler Gallery exhibition marks the first museum retrospective in the United States of drawings and video installation work by Indonesian-born artist Fiona Tan.
- 26 **PEACOCKS: 4 MEN IN 3 ACTS** In March 2011 the blue-and-white ceramics in James McNeill Whistler's famed Peacock Room will be replaced with more than 300 green, gray, or faience vessels that were actually preferred by Charles Lang Freer, who purchased the room in 1904.
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- 54 **FROM THE ARCHIVES** Benjamin March was a respected scholar and curator of Chinese art. In 1925, March married Dorothy Rowe in Nanjing, and together they traveled to the city of Hangzhou, which March photographed extensively.

DIRECTOR'S LETTER



IMPERMANENCE To inaugurate the opening of *In the Realm of The Buddha*, the Arthur M. Sackler's recent exploration of the sacred art of Tibetan Buddhism, the Venerable Ngawang Chojordramatica was invited to create a sand mandala in the museum's entrance pavilion. Over the course of seven days, crowds watched the Buddhist monk assemble a polychrome representation of the cosmos. When the week passed, more people came to witness the last act: the monk consecrating the mandala, before sweeping away the sand and dispersing it, to signify the impermanence of existence. The entire process resonated with the audiences present, and with those who watched the online time-lapse movie of the mandala's brief life. The two exhibitions that comprised *In the Realm of the Buddha*—*The Tibetan Shrine from the Alice S. Kandell Collection*, and *Lama, Patron, Artist: The Great Situ Panchen*—are gone as well. As I write this, those same galleries are being prepared for our major fall exhibition, *Fiona Tan: Rise and Fall*. Itself a temporary installation, it is a meditation on time and identity, history and the past, and it tells its stories through video, photography, and drawing. Different tools may go into the making of an exhibition, but ideally each creates a lasting experience for the audience. An exhibition may end, yet remain with us in our mind's eye.

The Freer Gallery holds a great example of an early artistic installation: The Peacock Room. This London dining room was elaborately and notoriously decorated by James McNeill Whistler, and while it was not what the patron had ordered, it was kept intact, though its furnishings were dispersed through sales. Charles Lang Freer purchased the room



in 1904 and installed it in his Detroit home, where he used it to test his theory of aesthetic correspondence: by placing unrelated objects from his collections side by side to understand commonalities between world cultures. Freer filled each niche with ceramics from the Ancient Near East, the Islamic world, Korea, China, and Japan, so that the room glowed with luminous surfaces of greens and grays—a very different experience from the massed ranks of Kangxi blue-and-white porcelains collected by Frederick Leyland.

Next spring The Peacock Room returns to Freer's concept, with more than 300 green and iridescent ceramics filling its shelves. For the first time, visitors will see how the room appeared a century ago, in one of the stages in its life-cycle. Various tastes and visions have created different Peacock Rooms over the years. In other words, icon though it may be, there is no one Peacock Room. A static fixture will be infused with a hint of flux—once again, the sands of time.

In 2012, as we celebrate the twenty-fifth anniversary of the founding of the Arthur M. Sackler Gallery, we will present *Shipwrecked: Tang Treasures and Monsoon Winds*, the remarkable hoard of over 60,000 Chinese objects recovered from the hold of a ninth-century Arab dhow that was wrecked, like Sinbad the Sailor's vessel, during the dangerous journey between Iraq and China. Here is the most striking evidence of how 1,200 years ago the Abbasid Empire of Baghdad was linked with the industrial behemoth of its age, Tang China. This is a temporary exhibition that in its way has been more than a thousand years in the making.

—JULIAN RABY



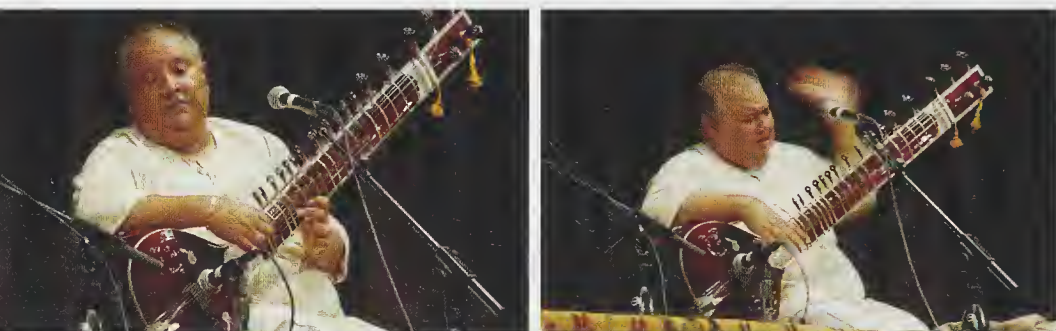
Lost (and Found) at Sea

SHIPWRECKED FEATURES TREASURES FROM A NINTH-CENTURY ARAB VESSEL RECENTLY FOUND OFF THE COAST OF INDONESIA

than 60,000 objects, is the only Arab ship to have been found in Asia and the only one in the world with a complete cargo—lead ingots, bronze mirrors, spice-filled jars, intricately worked vessels of silver and gold, and thousands of glazed bowls, ewers, and other ceramics. Made in China, the objects seem to confirm the existence of a direct maritime trade route spanning the Indian Ocean and beyond, generations before the Portuguese set sail in the fifteenth century. This exhibition of never-before-seen treasures debuts in Singapore and then travels the world before opening in 2012, in time for the Sackler Gallery's twenty-fifth anniversary. *Shipwrecked: Tang Treasures and Monsoon Winds* allows visitors to begin a journey of discovery, as they descend into the underground galleries of the Sackler and enter a world of sunken treasure. Life jackets optional.

VESSELS FROM THE BELITUNG SHIPWRECK, OFTEN ENCRUSTED WITH BARNACLES, INCLUDE STORAGE JARS; ELABORATE EWERS MADE OF GLAZED STONEWARE WITH COPPER GREEN SPLASHES OVER A WHITE SLIP; AMPHORAE; AND BOWLS DECORATED WITH FOLIAGE, FLORAL, AND CLOUD MOTIFS.

In 1998, sea-cucumber divers off the coast of Indonesia discovered what is now known as the Belitung shipwreck, named for the island where it was found. The ninth-century wreck, originally carrying more



Sitar Hero

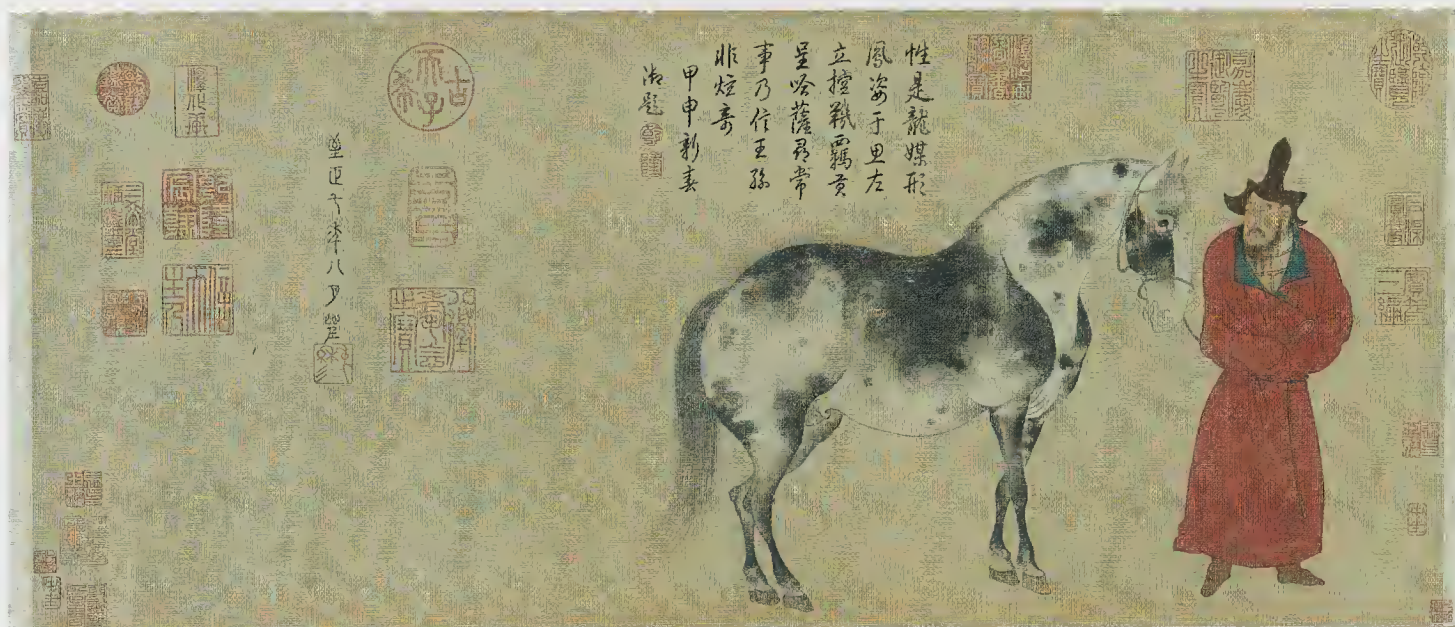
SHUJAAT KHAN IS THE VOICE OF A NEW GENERATION OF SITAR PLAYERS

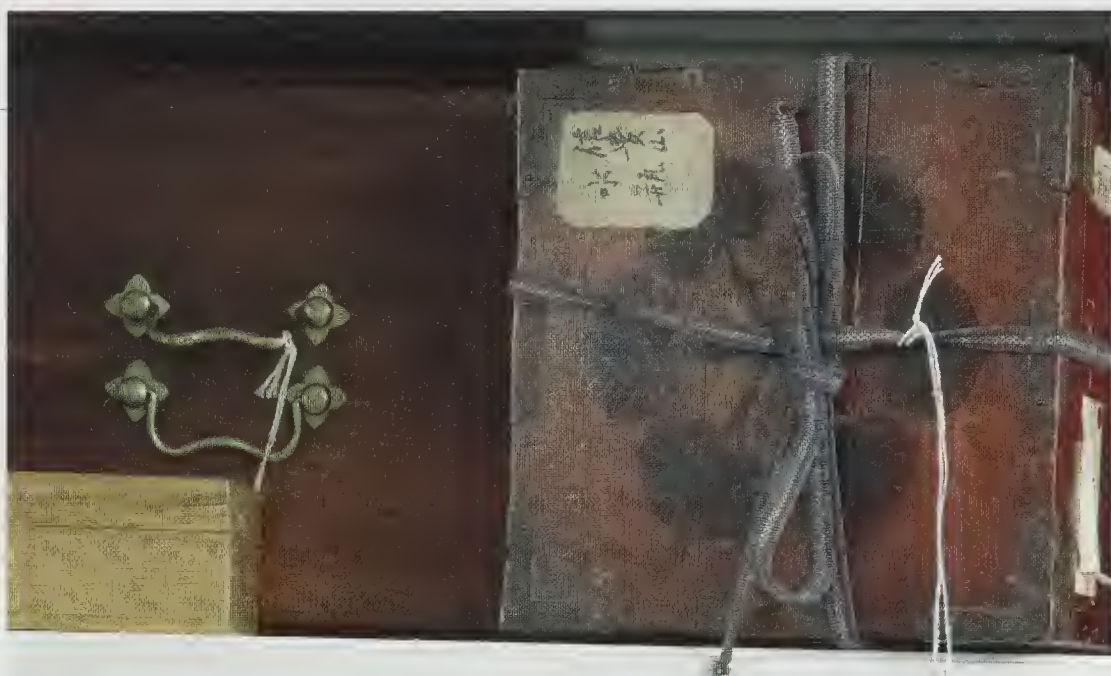
In North Indian classical music, the voice reigns supreme. All other instruments seek to imitate the range and emotion of the human voice. Shujaat Khan, son of the legendary musician Ustad Vilayat Khan, who appeared at the Freer Gallery in 1999, began his concert with a classical raga on sitar, then continued by singing melodies set to the verses of Sufi poets in the soulful style known as *gayaki ang*. Shujaat Khan, who first began to play the sitar at the age of three, offered a nuanced, lyrical performance that brought us closer to the voice of poetry and the poetry of voice.

Father and Song

AN ONLINE TREATMENT FOR THE MUSEUMS' SONG AND YUAN PAINTINGS

The museums' unparalleled collection of Song and Yuan paintings from the tenth to the fourteenth century ranges from album leaves to a scroll that unrolls to more than fifty feet in length. Featured is this painting of a prized horse and robed groom by Zhou Hong. Also included is *Sheep and Goat*, a perhaps even more valued painting by the artist's father, Zhao Gengfu. Both works were in the Imperial Collection, then disbursed in the late nineteenth and twentieth centuries, before being reunited in the collections of the Freer and Sackler.





THE BOX WITH THE INTRICATE GINGKO-LEAF DESIGN (LEFT) IS MARKED WITH THE INSCRIPTION SHIGISAN AND WAS MADE TO HOLD A BRONZE WATER POT FROM 13TH-CENTURY JAPAN.



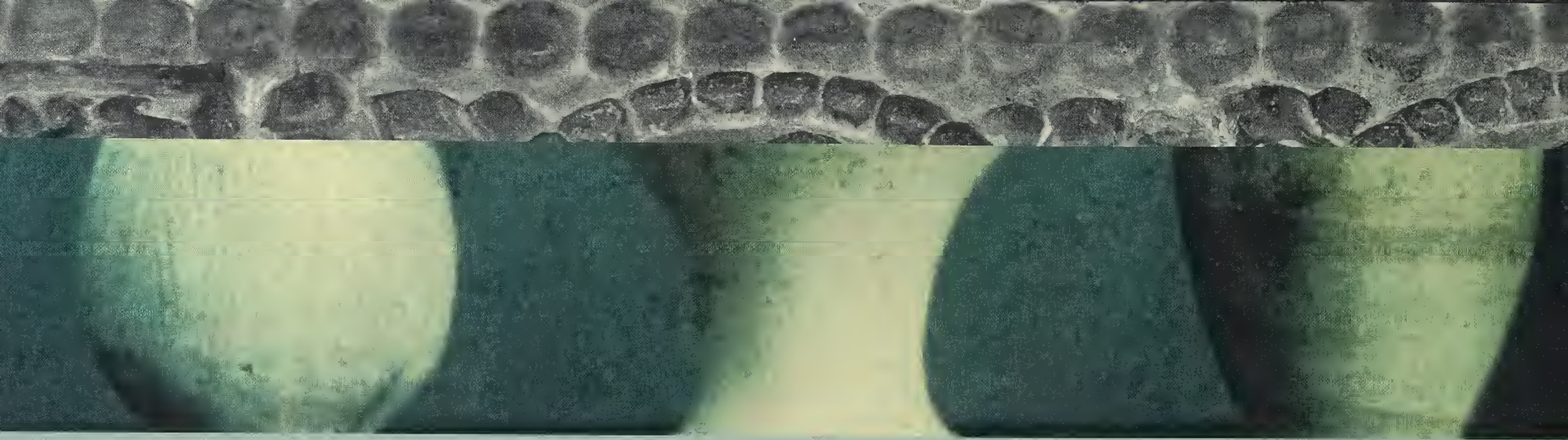
EXAMPLES OF BOXES THAT HELD JAPANESE OBJECTS, INCLUDING TEA BOWLS, POTS, AND WATER POTS, LINE THE SHELVES OF FREER STORAGE. THIS HANDFUL OF KEYS OPENED MANY OF THE ORIGINAL CABINETS.



The Boxed Set

IN FREER STORAGE, OUR INTREPID ART HANDLERS REUNITE OBJECTS WITH THEIR ORIGINAL BOXES

For as many objects as are on display at any time in the Freer and Sackler Galleries, countless more are kept in storage in both museums. In addition to rare works of art, the museums house many of the original containers that were used to ship ceramics in the late nineteenth century when Charles Lang Freer first began to collect them. Early on, the boxes were separated from the objects they once held and stored elsewhere in the building. Recently, art handlers in the Freer have begun to reunite objects with their specially made and finely crafted boxes. In fact, a Japanese system of box connoisseurship included a ritual of reading what was on the box, removing the vessel from the box, unwrapping it, and finally appreciating it. The objects get all the attention in the museum, but the boxes, often made from strong but light, warp-resistant paulownia wood (an aid in keeping out bugs and holding a stable temperature) and frequently inscribed, are beautiful in themselves and are designed to keep their fragile cargo safe and sound. In 1995, the museum held an exhibition on the arts of Japan that presented many of the most important boxes, lids, and accompanying packaging.



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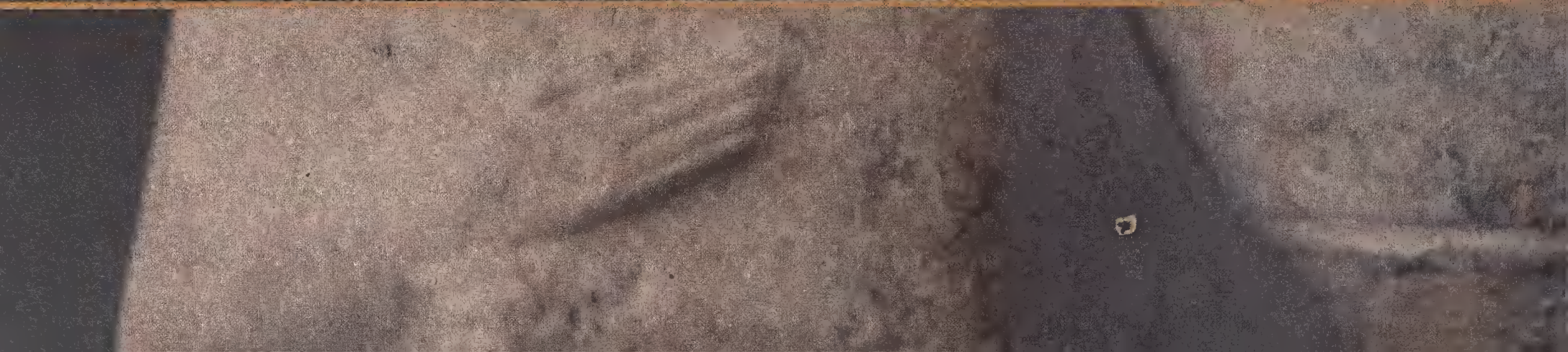
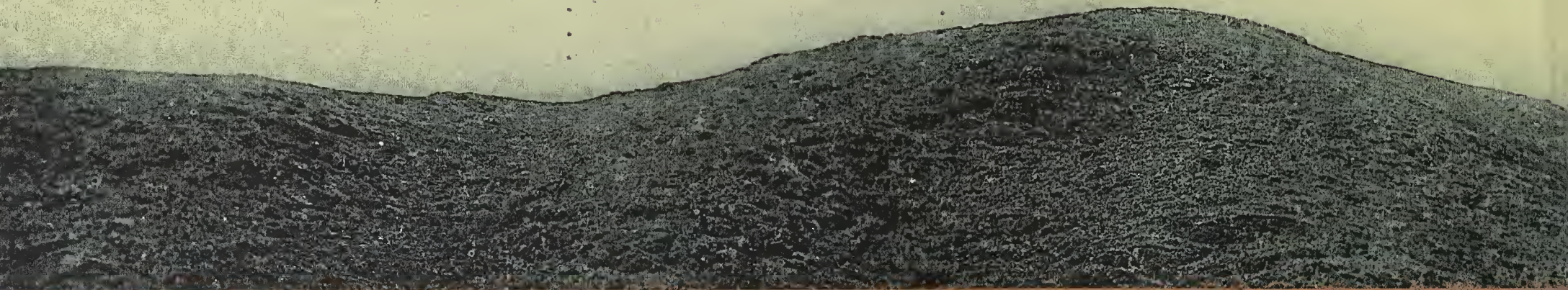
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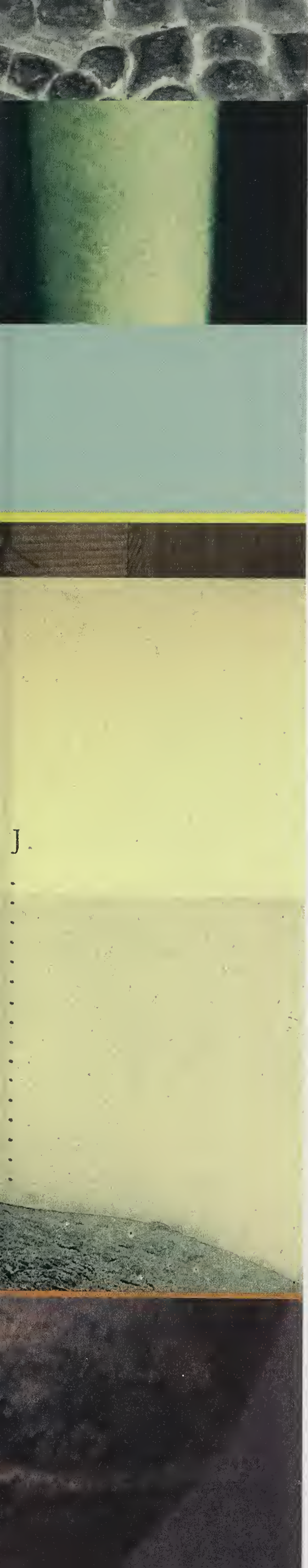
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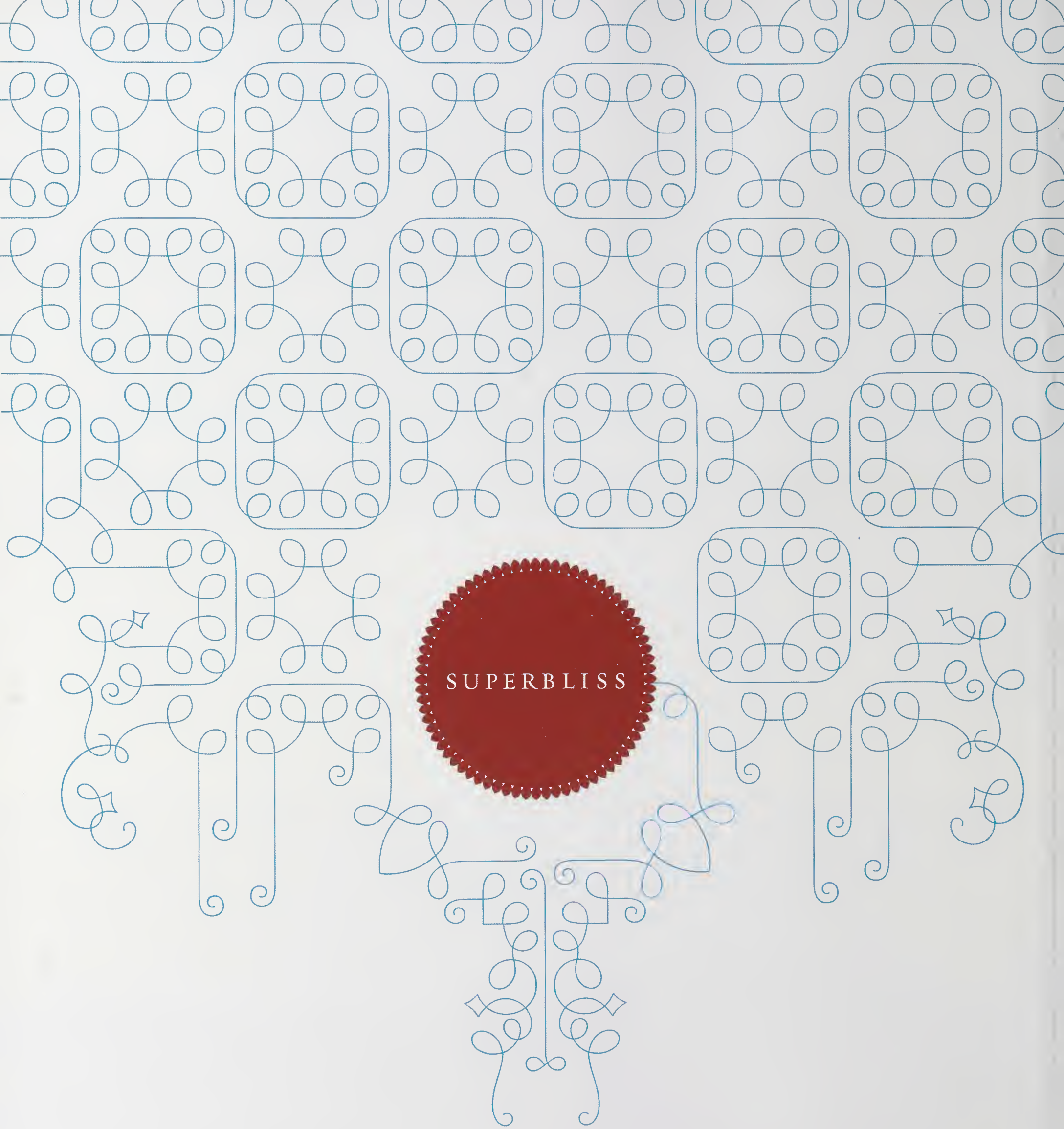
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EXHIBITIONS



The gods come down to earth for an intimate exhibition on the sacred arts of Tibet







• The Shrine for Tibet consists of multiple altars for displaying images of sacred art. Previous page, a silver repoussé image of Shakyamuni Buddha in a full shrine is surrounded by bodhisattvas and attendants. Left, the compassionate Tara. Above (clockwise), Standing Maitreya; Avalokiteshvara; Machig Labdron as Vajradakini, wearing a garland of skulls; a Mahasiddha (Great Adept), and Shakyamuni Buddha.



• Shakyamuni Hayagriva Father-Mother in the special Super-secret form revealed in a vision to the Great Fifth Dalai Lama. Above, Four-armed Chakrasamvara; Pelden Lhamo with Simhavaktra and Makaravaktra; and Yamantaka. At right, a large temple drum, possibly from the Amdo Kumbum monastery in Eastern Tibet, with its original frame. It was used in monastic private shrine rooms.





THIGHBONE TRUMPET

Used in the Tibetan Buddhist practice known as *chod* (cutting through the ego), the thighbone trumpet is most likely made from a human femur. During the *chod* ritual, it produces a sound much like that made by demons and is associated with Machig Labdron, pictured on the previous page and at right.



PADMA SAMBHAVA

Padma Sambhava occupies that rarified space between the historical and the legendary. He is revered as the first Indian to bring Buddhism to Tibet. An abbot and a yogic practitioner of the Tantric sect, Padma Sambhava entered Tibet in the 8th century and became teacher to the emperor.



MACHIG LABDRON AS VAJRADAKINI

Machig Labdron (1031–1129), one of the greatest Tibetan yoginis, practiced the ritual known as *chod*. Severing demons was a rite that incorporated texts on dance, chanting, geomancy, and exorcism. In 1929 explorer Alexandra David-Neel witnessed the ritual firsthand in Tibet and described it as a “macabre banquet.”



SHAKYAMUNI BUDDHA IN A FULL SHRINE

This rare complete ensemble of Shakyamuni belonged to the collection of Theos Casimir Bernard, who wrote his doctoral dissertation on hatha yoga while at Columbia University in 1944. Bernard was only the third American ever to enter Lhasa. He was most likely killed in India three years later; his remains have never been found.



AMITABHA BUDDHA

Crafted in the 15th century, this large statue of Amitabha, or Infinite Light, has an inscription around the front and side of the lowest rim of the pedestal. It reads in part: "OM! May well-being be established! This likeness of the Leader, Amitabha, has victorious Buddha body made of the finest gilded copper."



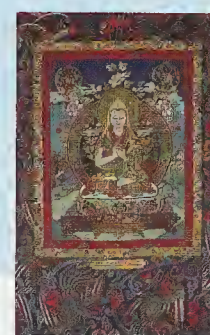
TARA

One of the Famed Twenty-one Tara Emanations, this rare sculpture dates from a time of great artistic activity in Tibet, when the Potala Palace was being constructed in Lhasa and Tashi Lhunpo monastery was flourishing in Shigatse. Few sculptures from the period of the Fifth Dalai Lama are known, but this image apparently belongs to that important era.



PELDEN LHAMO

Like all fierce dieties, Pelden Lhamo has a strong expression with flames for hair, and she wears a dhoti made of tiger skin. Here, the deity holds a corpse between her fanged teeth and sits on a saddle made of the skin of one of her children.



TSONG KHAPA

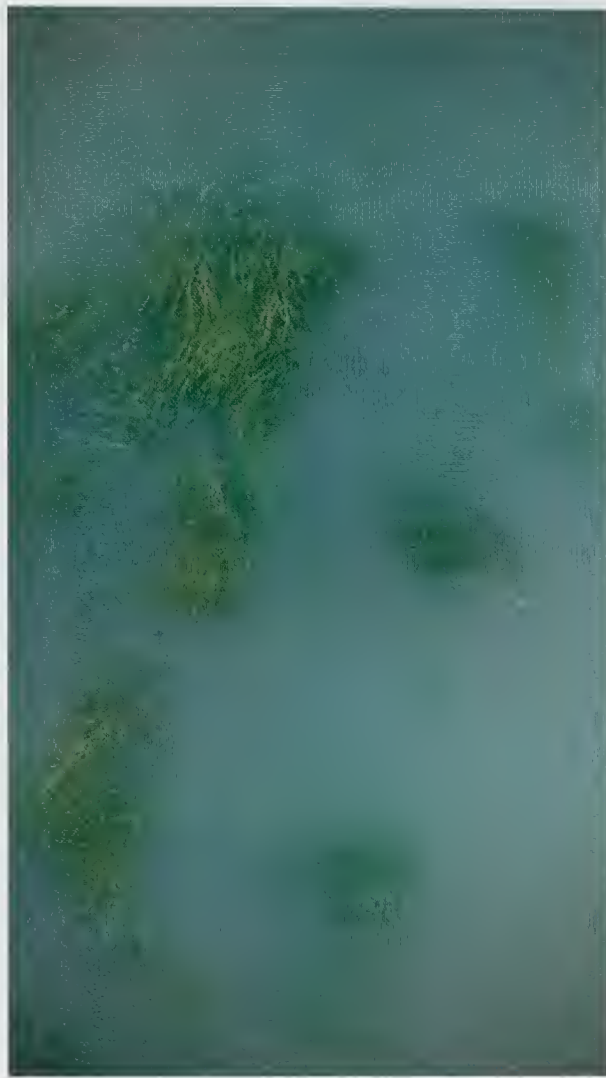
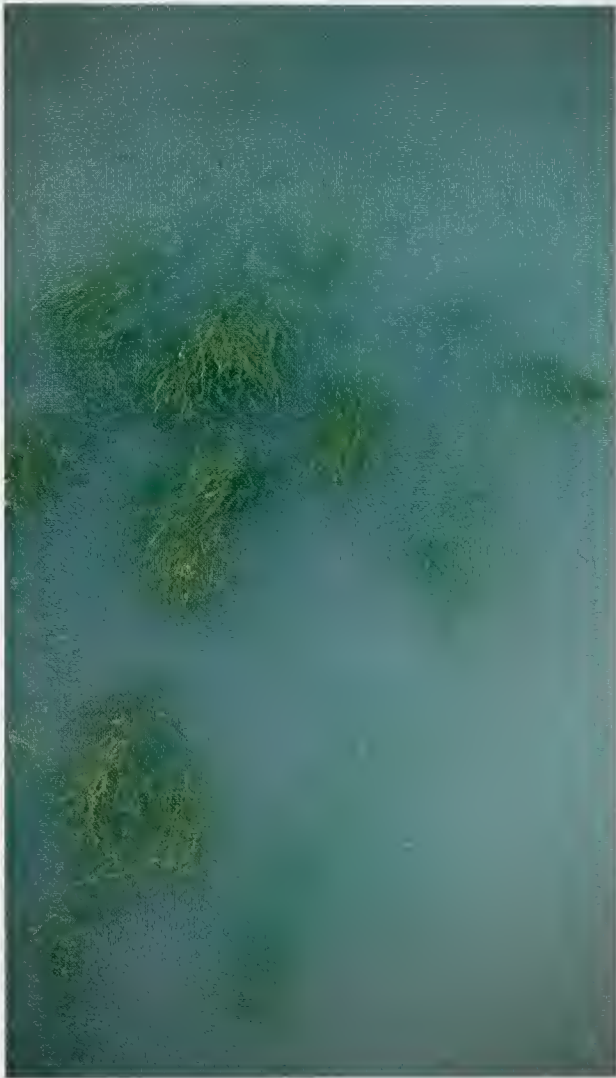
One of the most famous teachers in Buddhism, Tsong Khapa (1357-1419) founded the Gelupka school—the Dalai Lama's school—whose students are identified by their yellow hats. The *thangka* itself is unique because the image is created through applique and embroidery rather than with paint.

Rise

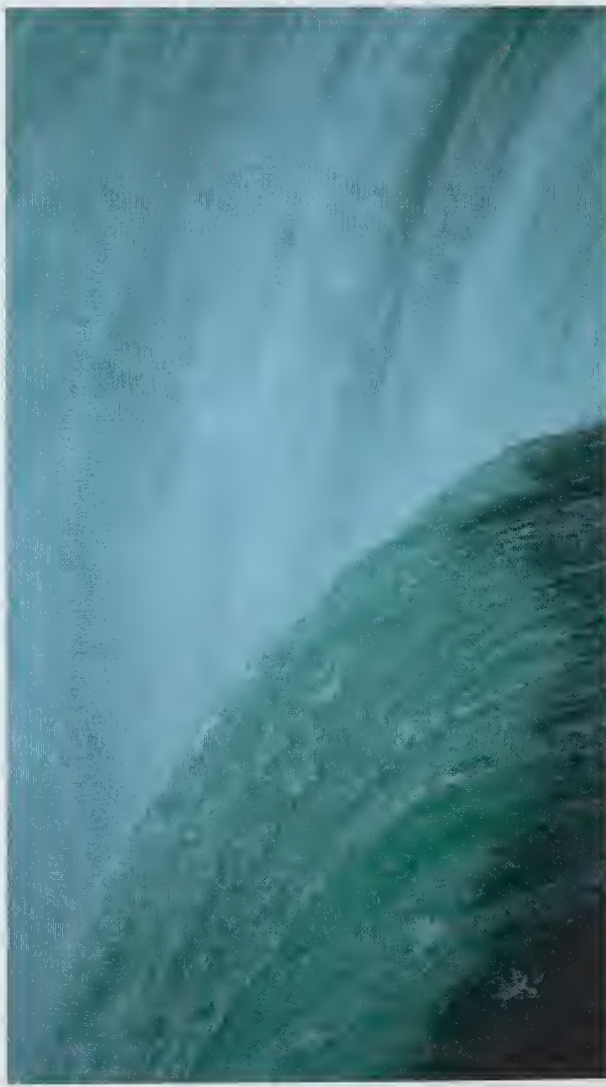
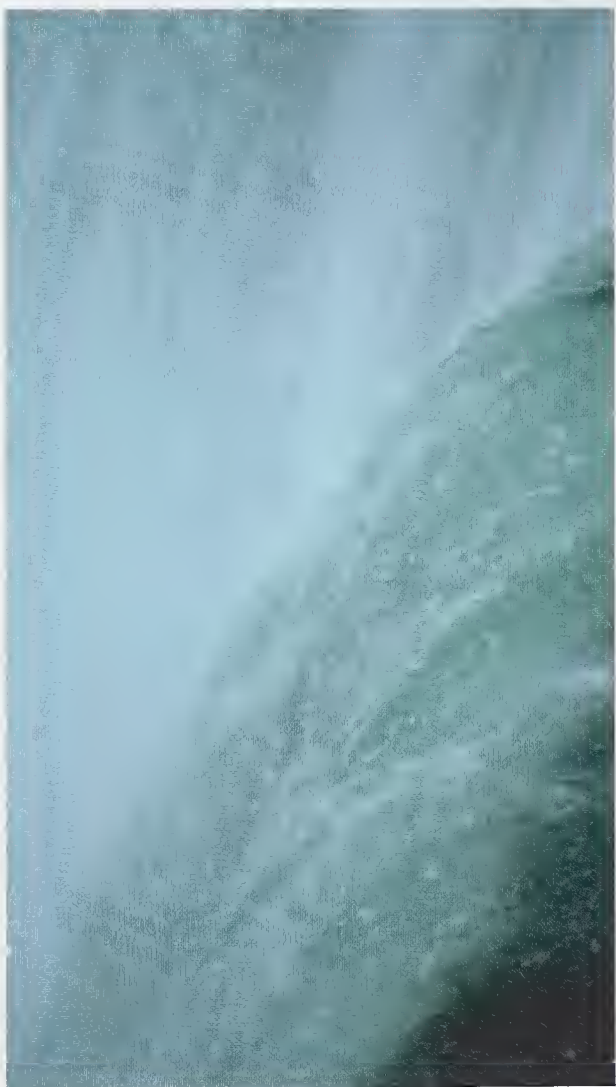
Fiona Tan

Fall





“I work mainly with time based media, with film and video, and as such I think a lot about time, subjective time, ‘real time’, history, memory as the ‘paint and paintbrushes’ in my hands....Filming a scene disembodies it, removes it from the physical reality of where it was shot.”



Rise and Fall, 2009
Tan filmed in Niagara Falls, Belgium, and the Netherlands for her two-screen installation *Rise and Fall*. The viewer glimpses an older and a younger woman engaged in intimate moments: feeling the caress of a lover, walking in nature, bathing, and dressing.





A Lapse of Memory, 2007
Henry is caught somewhere between imagined stories of the East and the horizons of the West. He wanders the rooms, performing daily rituals in an attempt to reconstruct his biography from incoherent recollections and to map his next journey.



“My own hybrid background straddling East and West and my personal questions relating to ‘Chineseness’ were for me personally linked to that building — The Royal Pavilion in Brighton.”

Disorient, 2009
At left are two scenes from *Disorient*, which is partly based on the writings of Venetian merchant and traveler, Marco Polo. It was part of Tan’s 2009 installation at the Venice Biennale, which also included *Rise and Fall* and *Provenance*.



Fiona Tan: Memory and Time

“Why bother to look at unknown people’s faces?” Fiona Tan asked during the process of creating *Provenance*, her installation on view in the fall and winter of 2010 in the Arthur M. Sackler Gallery as part of the exhibition *Rise and Fall*. “The answer is simple, Tan continued, “This looking somehow satisfies an intrinsic human need. The face is the first picture an infant responds to, the first image a baby can recognize. We look – even at flat two-dimensional reproductions of faces and bodies – in search of mirrors and measuring sticks. And apparently we find what we are looking for.” In *Provenance*, a project commissioned in 2008 by the Rijksmuseum in Tan’s adopted home of Amsterdam—she was born in Indonesia and raised in Australia—she first looked to images from the Golden Age of Dutch painting, including those by Rembrandt, who painted portraits of members of his own family. She then turned to the people in her own immediate world, including her teacher, a cabaret performer, her neighborhood grocer and his son, and her own son Niels. In response, Tan filmed moving portraits that are framed vertically. These animated still lifes create a dialogue between the seventeenth and the twenty-first centuries, between traditional portraiture and film, and between the artist and the viewer. “I am interested in how images affect and inform the internal picture we have of ourselves, of others, and of the world around us,” Tan adds.

Time, history, memory, they are all connected;
they are facets of the same globe.

Portraits tell only part of the story. Tan’s work also explores the relationship between past and present, memory and time. “Time, history, memory, they are all connected; they are facets of the same globe. As an artist working almost exclusively with time-based and lens-based media, time is one of my major tools,” Tan says. In *A Lapse of Memory*, Tan filmed at the Royal Pavilion in Brighton, England. She created a script for a character named Henry—or perhaps his name is Eng Lee—who roams the former royal residence that was decorated to the brim in the fashionable chinoiserie of the nineteenth century. “My own hybrid background straddling East and West and my personal questions relating to ‘Chineseness’ were for me personally linked to that building” says the artist of the work. The narrative that unfolds in Tan’s own voice relates, “Henry is waiting for a story he can call his own.”

A story without words is told in the title piece, *Rise and Fall*. Here, a younger and an older woman—or perhaps it’s the same woman—engage in daily activities, but on two vertical screens. Their separate lives, connected by time, memory, and identity, bring to mind T. S. Eliot’s famous lines: “Time present and time past/Are both perhaps present in time future/And time future contained in time past.” As images meet and separate across the two screens, the work’s imposing scale, verticality, and sound convey the tension between past and present, and the transience of the human experience.

West Pier, 2006

One in a series of five, this captures the decaying remnants of the West Pier in Brighton, built in 1866 for promenading.







Provenance, 2008

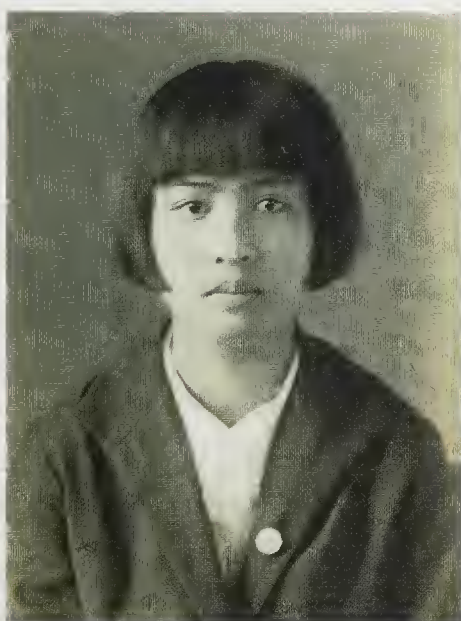
Inspired by seventeenth-century Dutch portraits in the Rijksmuseum, Amsterdam, *Provenance* features six filmed portraits of people in Tan's everyday life, including Mary Knol, her mother-in-law.



“The first screen shows hundreds of schoolgirl portraits of great uniformity in quick, anonymous succession. On the second screen, I give the viewer only one single image — the portrait of a young schoolgirl.”

The Changeling, 2006

Nearly two hundred portraits taken in the early twentieth century of Japanese schoolgirls continuously stream by on one screen. A single photograph, accompanied by the voice of a woman talking about her life, appears on the next screen. The piece recalls Tan's earlier works, in which she frequently draws on archival photography and film to examine the relationship between recorded images and representations of the self.



P E A C O C K S

4 MEN IN 3 ACTS

THE HISTORY OF THE PEACOCK ROOM HAS ALL THE MAKINGS OF A QUIRKY LITTLE OPERA, INCLUDING LARGER THAN LIFE CAST MEMBERS—ARTIST, AESTHETE AND RACONTEUR JAMES MCNEILL WHISTLER, INDUSTRIALISTS-TURNED-ART-COLLECTORS CHARLES LANG FREER AND FREDERICK LEYLAND, AND ARCHITECT THOMAS JECKYLL. IT'S A STORY OF ART, MONEY, TASTE, AND A WORLD WITH ONE FOOT IN THE WEST AND THE OTHER IN THE EAST. OUR TALE BEGINS IN LONDON IN 1876, AT THE HOME OF FREDERICK LEYLAND, 49 PRINCE'S GATE. CUE THE MUSIC.

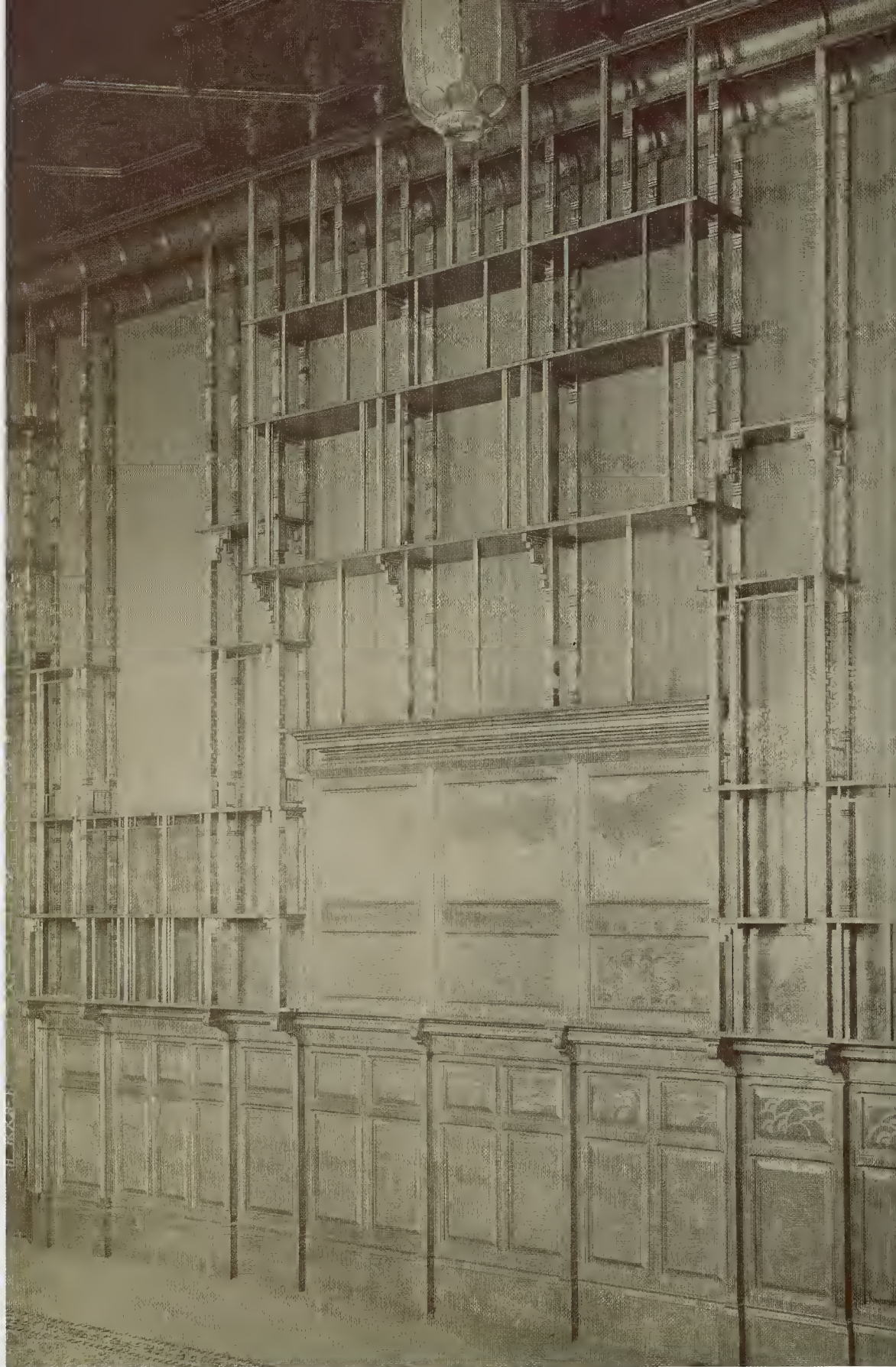




I. LONDON

THE HOME OF FREDERICK LEYLAND
49 PRINCE'S GATE, LONDON, ENGLAND, 1876

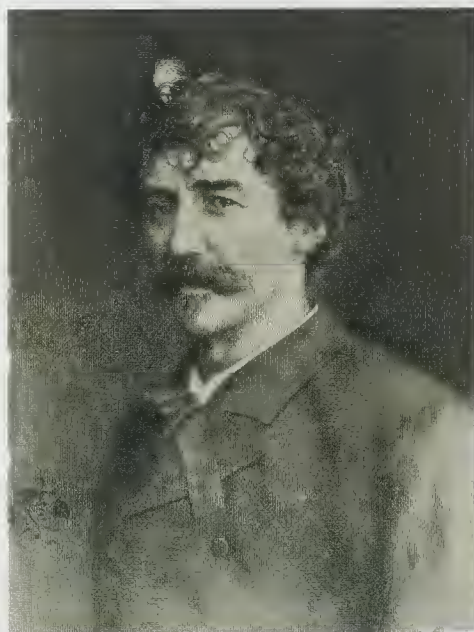
For his new mansion in the fashionable neighborhood of Kensington, Frederick Leyland commissions James McNeill Whistler to decorate the stairway and asks architect Thomas Jeckyll to design the adjacent dining room, whose walls are covered in antique gilt-leather. Jeckyll obliges by creating a structure of latticed walnut shelving inspired by traditional European porcelain cabinets, thus giving Leyland the means to display his extensive collection of Chinese blue-and-white Kangxi porcelain. When he has a question about what color to paint the wooden shutters and doors, Jeckyll calls on Whistler for advice. (Did I mention Leyland was then out of town?) Whistler takes matters into his own hands and begins to paint the dining room in much the same way he does the hall: using imitation gold leaf and a transparent green glaze to emulate the shimmering effects of Japanese lacquer. Shortly after, Jeckyll becomes ill and has to remove himself from the project. (He eventually goes mad and dies in an insane asylum.) From there, Whistler, whose celebrated painting, *The Princess from the Land of Porcelain*, is the central focus of the dining room, starts to make other changes. Inspired by the Princess, he brings a Japanese sensibility to the room. We're in the heart of Victorian England, but in Whistler's world, we're entering a doorway to Asia. He even ignites the craze for collecting blue-and-white porcelain that the London tabloids of the day nickname "Chinamania." When Leyland returns home and discovers the extensive renovations he did not approve, he refuses to pay Whistler in full for "the gorgeous surprise." In turn, Whistler immortalizes their feud by painting a pair of fighting peacocks on the wall opposite the Princess. He calls it, "Art and Money, or The Story of the Room."



II. DETROIT

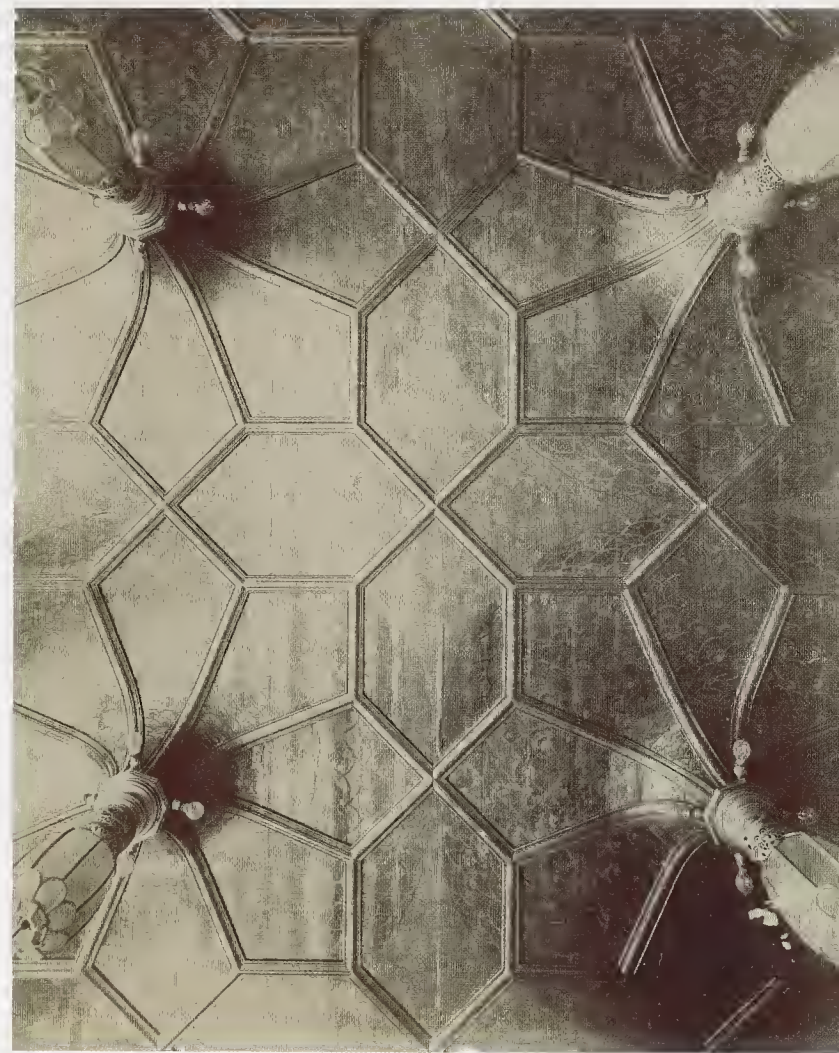
THE HOME OF CHARLES LANG FREER
33 FERRY AVENUE, DETROIT, MICHIGAN, 1904

Two years after his death in 1892, Leyland's home is sold to Blanche Watney, who is not enamored of the Peacock Room. (Leyland's large collection of blue-and-white porcelain doesn't convey in the sale.) She decides to sell it and has it dismantled in 1904. It is moved to the offices of Obach and



MEN OF TASTE

Clockwise from left: a lithographic portrait of James McNeill Whistler (left) made by his printer, T. R. Way. The Peacock Room in Prince's Gate, London, after the removal of Frederick Leyland's famed ceramics collection, as well as a view of the room's intricate ceiling. The *New York Herald* and the *Chicago Sunday Tribune* announce the sale of the Peacock Room. Photographer Alvin Langdon Coburn, who was introduced to the industrialist as "a man of taste," took autochromes of Freer's collection in Detroit in 1909.



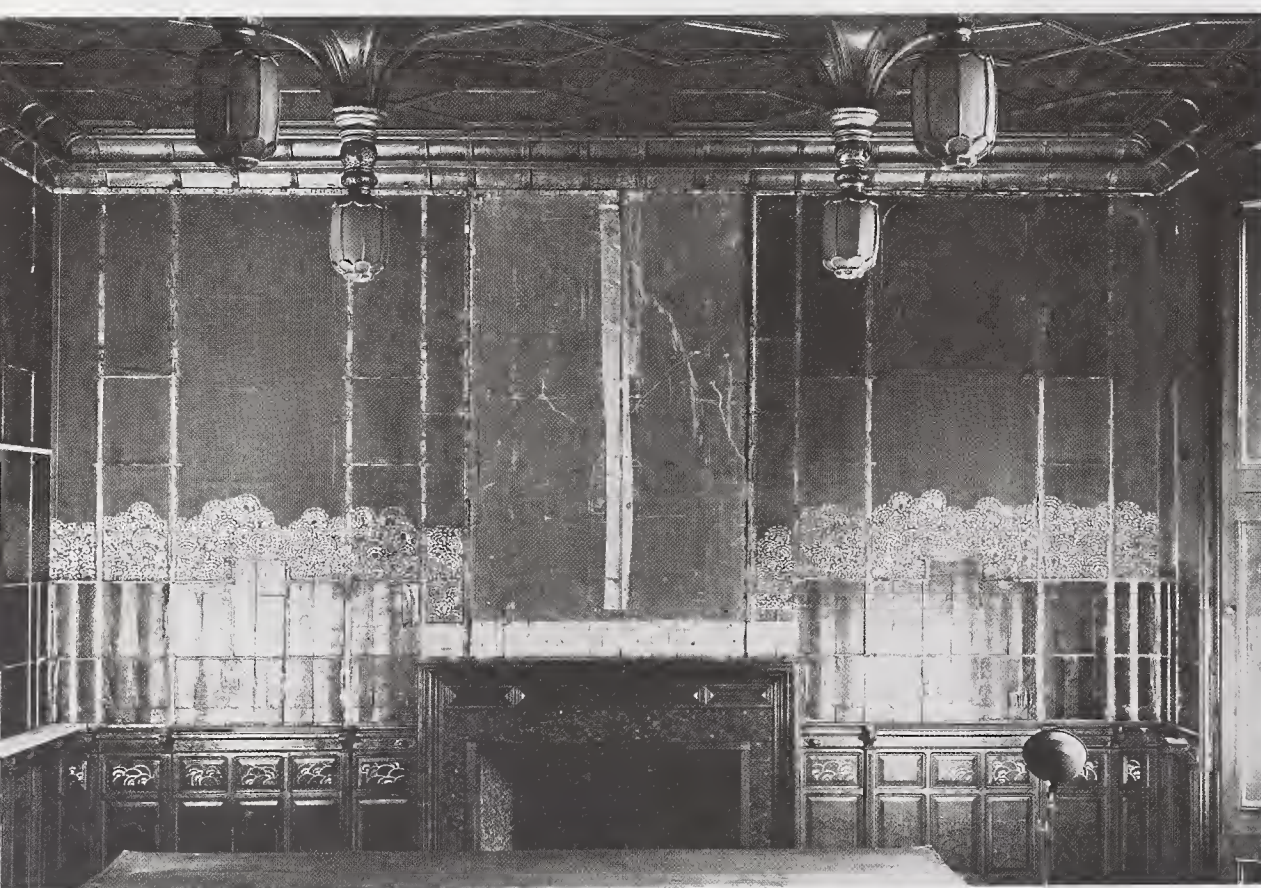


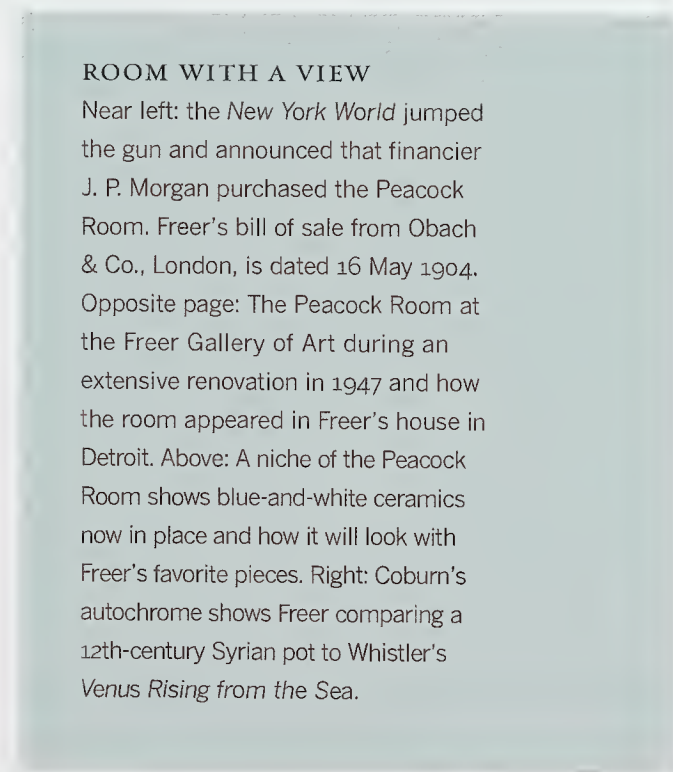
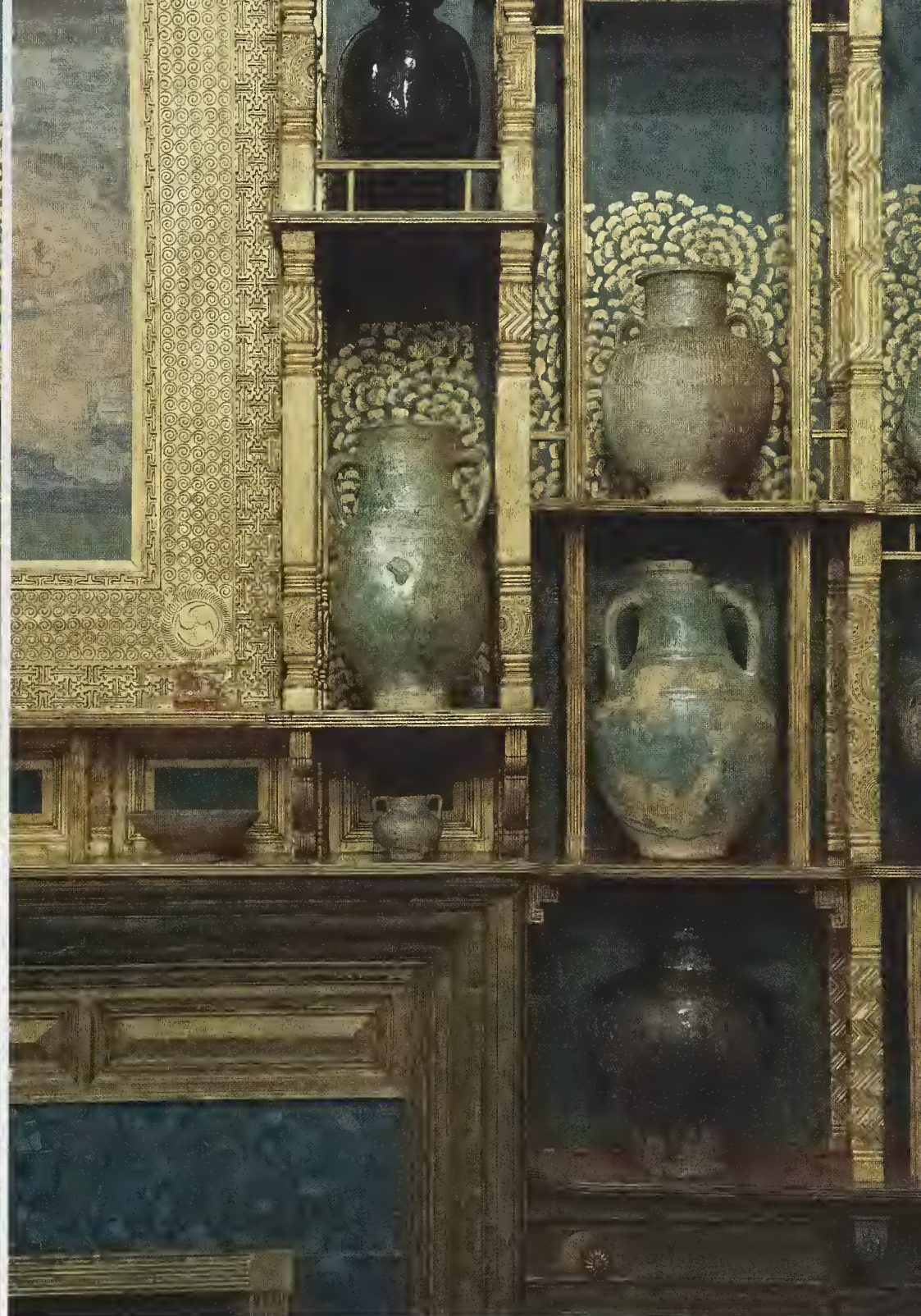
Company, a London art dealer. Somewhat ambivalent about the Peacock Room as a work of art, Charles Lang Freer purchases it out of a sense of duty to his old friend Whistler (who had died the previous year) and has an extension built on his Detroit house to accommodate it. In time, Freer makes it his own: the room becomes a staging area where he refines his concept of aesthetic correspondences between American and Asian art. In Michigan he takes pleasure in placing objects from different countries side-by-side and being astonished by the “conversation” that takes place between the pieces. He prefers ceramics with textured surfaces and subtle green and gray glazes, as opposed to the slick blue-and-whites favored by Leyland, and fills the shelves of the Peacock Room with ceramics acquired from China, Japan, Korea, Iran, and Syria. In 1909 Alvin Langdon Coburn, a young photographer who had worked with Alfred Stieglitz for a time, comes to shoot Freer’s collection. Coburn’s autochromes seem to illuminate the Peacock Room as well as Freer’s collection of ceramics. More than a century after these images were taken, they still glow.

III. WASHINGTON

THE FREER GALLERY OF ART
WASHINGTON, D.C., 1923–PRESENT

Charles Lang Freer bequeaths the Peacock Room and his extensive collections of American and Asian art to the Smithsonian Institution. It is dismantled in 1919 and sent to the nation’s capital, where it is permanently installed in the Freer Gallery of Art. Peacocks are even kept in the courtyard, a nod to the famous dining room that had been transformed into a timeless work of art. Over the years the Peacock Room has become the most visited gallery in the museum. People come to see the Princess and the fighting peacocks on the wall opposite her. The room was closed for renovation in 1989. This past year technicians from Google photographed the Princess in super-high definition as part of a worldwide museum documentation project. In 2011, the Chinese blue-and-white ceramics will be temporarily removed, and the ceramics that Freer held in high esteem will be reinstalled in the Peacock Room. The Princess and the fighting peacocks will remain, but the room will once again appear the way Charles Lang Freer envisioned it at the turn of the last century, thus adding a new chapter to “the story of the room.” Curtain.









BUDDHA 2.0



sixth-century head of the Buddha is in the familiar, reassuring pose, but the original was lost more than a century ago, chiseled away from the Chinese caves of Xiangtangshan (Mountain of Echoing Halls). It has been replaced by a bright yellow digital replica, the careful work of the Xiangtangshan Caves Project at the University of Chicago's Center for the Art of East Asia. For the past six years scholars, researchers, and digital detectives have been capturing images of the caves in high-resolution photographs and three-dimensional laser scans in an effort to reconstruct the appearance and meaning of the Buddhist shrine. Over the past century, hundreds of sculptures from the elaborate late sixth-century Buddhist temple complex located in northern China's Henan province had been removed, including reliefs and free-standing images of Buddhas, bodhisattvas, and attendants; mythological beasts; and heads and hands. Adding insult to injury, half a century later in the 1940s, the cave at the Southern Xiangtangshan site was used as a munitions factory and then as a printing office for the *People's Daily* newspaper. The Xiangtangshan project marks the first time in the past one hundred years that objects removed from the caves are reunited with their original pedestals and niches, albeit virtually.

CREATION The Buddhist caves were hollowed out of limestone hills in the late sixth century, during the short-lived Northern Qi dynasty—a multiethnic society characterized by a high degree of cultural exchange and artistic innovation. It set the stage for the cosmopolitan Sui and Tang dynasties that would follow. As Buddhism made its way from India to China in the first century CE, the Indian tradition of rock-cut cave sanctuaries came with it. By the early fifth century, temples were created in caves in many parts of northern China. Xiangtangshan, a group of eleven of the most stylistically important Buddhist caves, is divided among three sites: a Northern group of three, a Southern group of seven, and a single cave known as “Little Xiangtangshan.” An inscription from a stele that was added to the complex in 1159 to chronicle repairs refers to Emperor Wenxuan, Gao Yang, the first emperor of the Northern Qi. It reads, “[Emperor] Wenxuan frequently traveled from the capital Ye to Jinyang, passing back and forth at the base of the mountain. Therefore he built a detached palace [there] to prepare for his imperial tours. At the middle of the mountain he saw [or had a vision of] hundreds of holy monks practicing the Way, and thus had three stone chambers carved with images for worship.”

DESTRUCTION Exactly one hundred years ago, in 1910, the sculptures and fragments of Buddhist deities—hands, heads, entire bodies—began to disappear, systematically removed from the caves that housed them for nearly fifteen hundred years. In 1907, famed French sinologist Edouard Chavannes traveled to China in an effort to record in word and document in images those sites thought to be of historical importance.



IMAGING THE CAVES

A Japanese survey team photographed the Buddhist caves at Xiangtangshan in the 1920s. Their images record a weathered façade and modern Buddhas from Northern Xiangtangshan, and a headless and armless seated Buddha with empty lotus bases from the Southern Xiangtangshan site.

X V U T S R Q P O



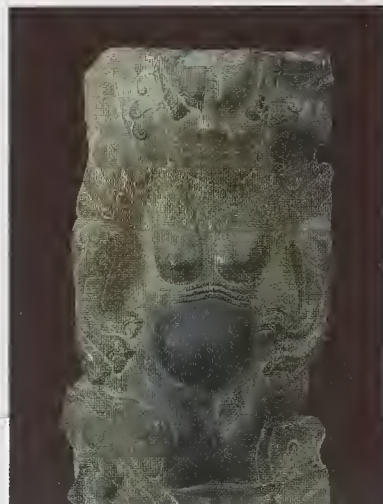
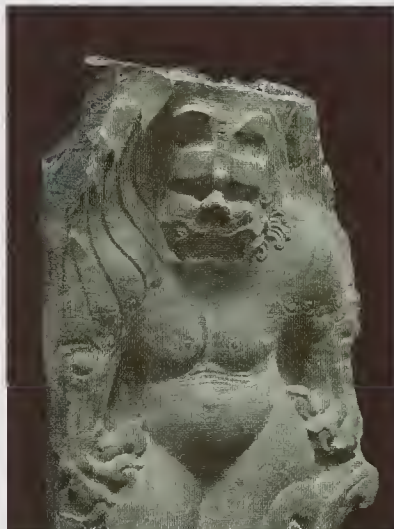
FREER AT LONGMEN

Charles Lang Freer was overwhelmed by the caves of Longmen when he visited China in 1910: He wrote in his journal, "Longmen (sic) is interesting as no other caves temples are interesting....Its grip on me constantly increases. It makes me almost feverish...an influence from the souls of these stone saints." His traveling party included a photographer, a cook, a servant, two men to make rubbings, soldiers, and sedan-chair bearers.



FRIEZE FRAME: XIANGTANGSHAN

In the 1920s and 1930s, Japanese photographers documented the caves, including the replacement (above left) and original left hand of the Buddha Maitreya. An early sculpture (top left) of the Western Paradise, from the Southern site, was purchased in 1921 after Freer's death and is now on permanent display. It depicts Amitabha, the Buddha of Infinite Light, who welcomes newly reborn souls when they emerge from within lotus blossoms. Below left, a scene of a "Heavenly Buddhist Gathering," with jeweled trees in a lush setting.



FRAGMENTS OF HISTORY

Fragments from the caves of Xiantangshan include heads and hands belong to Buddhas, bodhisattvas, and attendants as well as images of fierce, squatting guardian demons. The serene head of a bodhisattva on the accompanying page was one of the first pieces exhibited in the United States in the early twentieth century. A kneeling monster and the left hand of Maitreya, the Buddha of the Future, holding the end of his robe, fill the next pages.







Between 1909 and 1915 he serially published *Mission archéologique dans la Chine septentrionale*, which depicted the well-known cave sites of Yungang, Longmen, and Gongxian in more than 1,200 photographs. Chavannes did not visit Xiangtangshan—in fact, these caves were not photographed until 1922—but his work inadvertently opened the door to those who would value his scholarship as well as those who would remove the objects from the cave and make them available to collectors and dealers.

The early twentieth century coincided with a great period of acquisitions among museums and private collectors in the West. Many of the fragments were sold on the international art market or were disbursed in collections around the world, separated from their original religious context. One thing the sculptures offered was an inexpensive price. Chinese porcelain and fine decorative arts such as later jades and enamels were in demand at that time, and they were much more valued than Buddhist sculptures. For example, a Qing polychrome porcelain could fetch upwards of \$50,000, while a sculpted head of a Buddha image could be purchased in China for a fraction of that cost. In 1916, the university museum at the University of Pennsylvania purchased three sculptures that became the first objects identified as clearly from the site seen in the United States. The catalogue entry for these pieces included the following description: “[These] three figures are believed to have come from the Nan-Shien-Tong [sic, Nan Xiangtang] temple, in Ho-nan [Henan] province; long in ruins, inaccessible since the Sung [Song] dynasty. The original bases or pedestals were hewn directly in the mountain itself.”

RECONSTRUCTION The techniques involved in capturing images have come a long way since Chavannes and other survey teams first stepped foot into the Buddhist caves of China in the early twentieth century. Tools of the twenty-first century now enable researchers to take a closer look not only at the caves but also at objects that have been disbursed all over the world. A hand of a bodhisattva may be in a collection while the body remains in Xiangtangshan. At the start of the project the team identified 80 objects that may once have been in the caves; at the present moment that number has grown to more than 140. In the spring and summer of 2008 a team from Peking University took 3-D scans at the Northern and Southern Xiangtangshan sites. Their work was used to create the Digital Cave, under the direction of Chicago-based artist Jason Salavon. He and his team turned the digital renderings into a multidimensional experience that balances history, and archaeology with a sense of poetry. You may not be able to step into the same cave twice, but this is really as close as anyone will ever get to experiencing the cave’s original intention. “We’re really out front technologically,” Salavon added, “and it would take Hollywood level studios to pull it off. And we accomplished it with ten Macs and four people spread across the University of Chicago campus.”



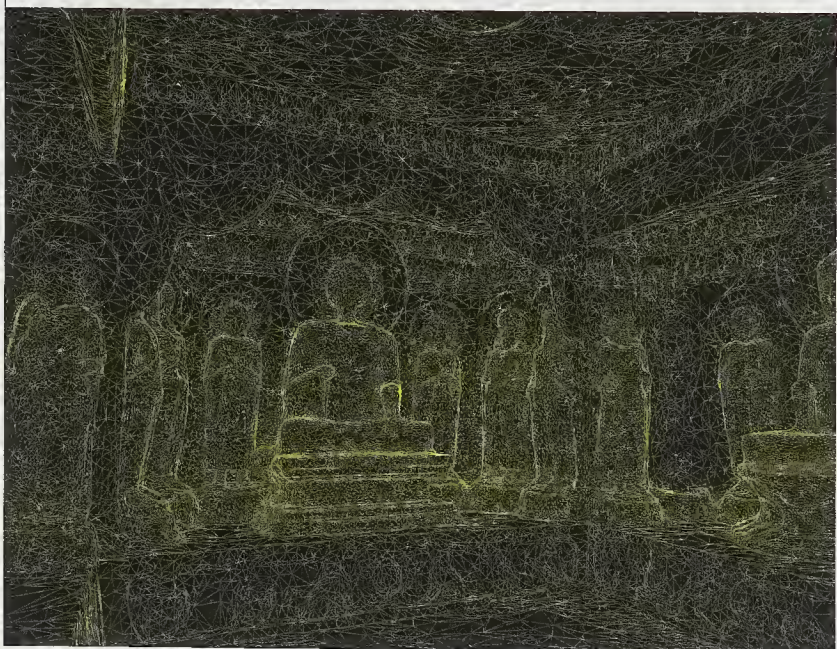
IMAGINING THE BUDDHA

For each damaged sculpture, the Xiangtangshan research team took hundreds of overlapping scans that were later knitted together into untextured 3-D models. The blue images of the head of a Buddha or bodhisattva and accompanying hands are examples of object 3-D models that have not had a texture applied.



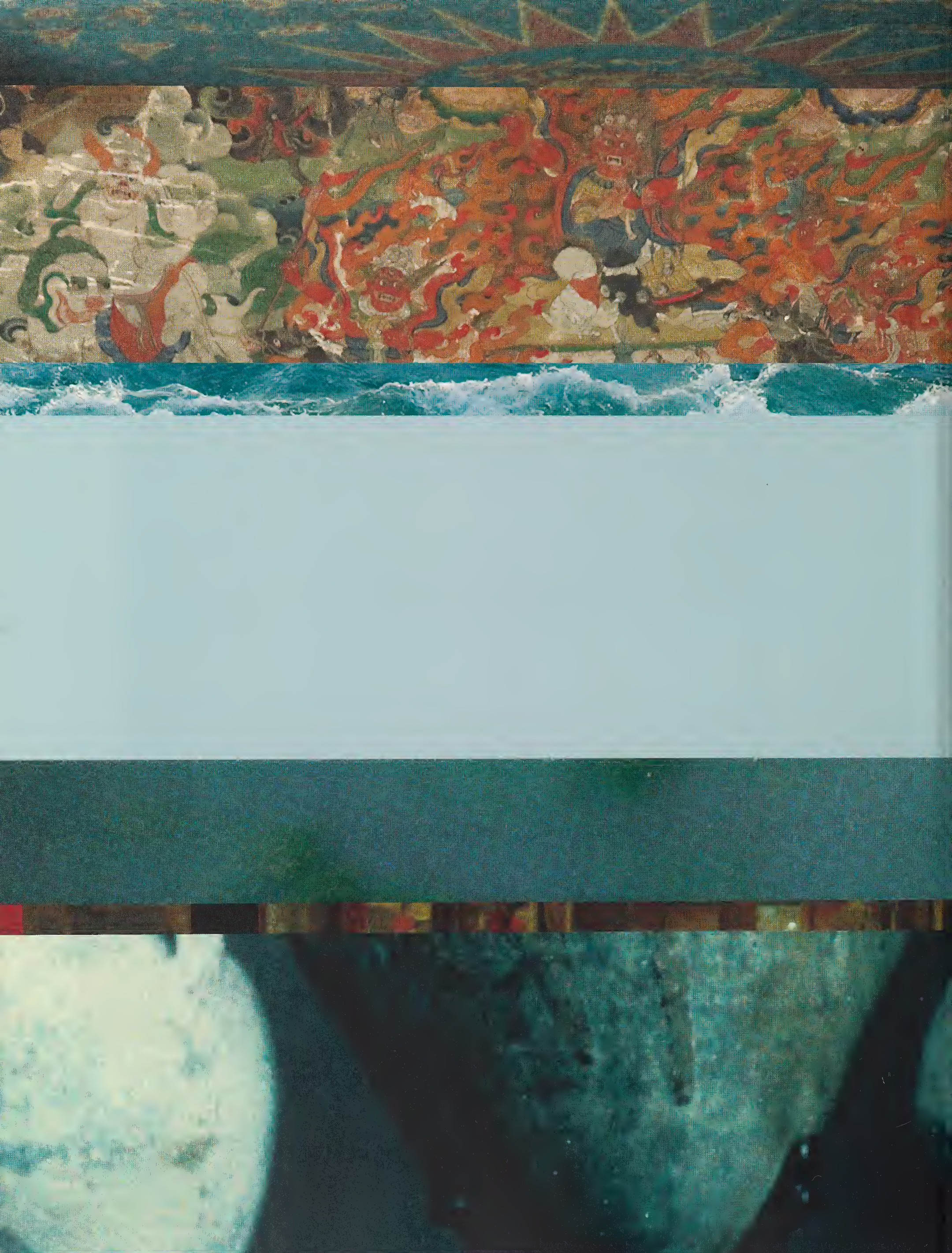
BUDDHA 2.0

A screen shot from the digital cave (above) shows a view of the north altar of the South Cave, in Northern Xiangtangshan, with a 3-D reconstruction of dispersed sculptural fragments shown in yellow.

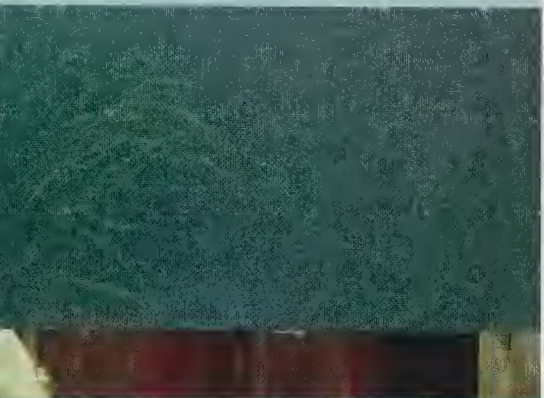


STEPPING INTO THE VIRTUAL CAVE

The exhibition *Echoes of the Past*, features a large digital cave (above) with digitally reconstructed north, east, and south altars of the South Cave, Northern Xiangtangshan. At left, a wire-frame still of the South Cave from the digital cave.



ACQUISITIONS



STEEPED IN HISTORY

Created at a kiln in southern China sometime in the thirteenth or fourteenth century, the tea jar known as Chigusa was imported to Japan where it stayed for more than 700 years. There, it was transformed from a humble vessel to a celebrated *meibutsu*, or named object. In 2009 the Freer Gallery acquired Chigusa, as well as documentation and accessories that shed light on tea, taste, and connoisseurship in Japan.



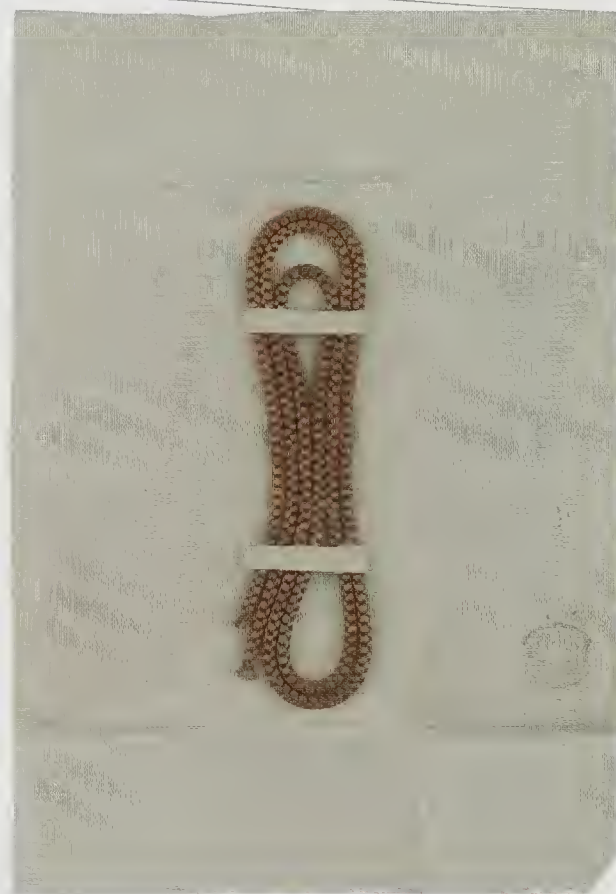
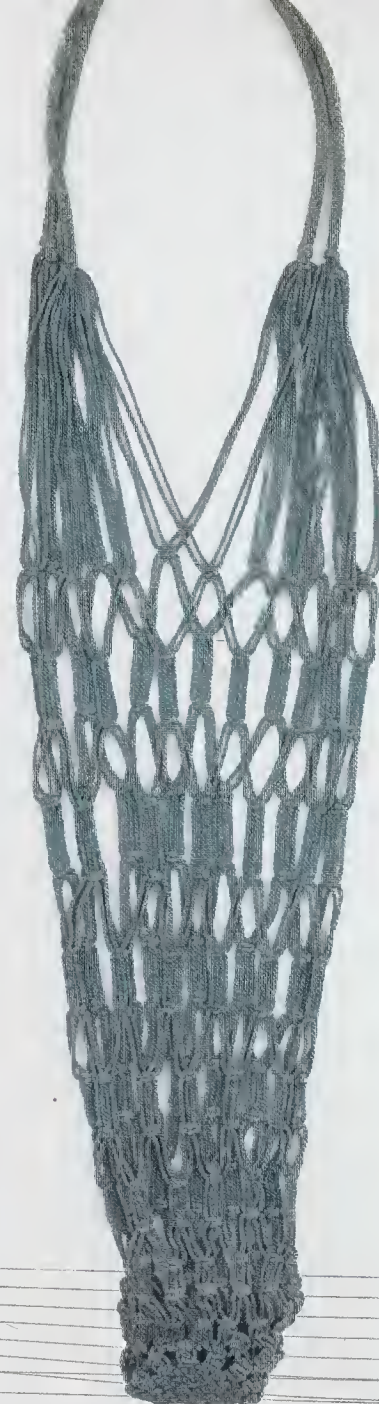
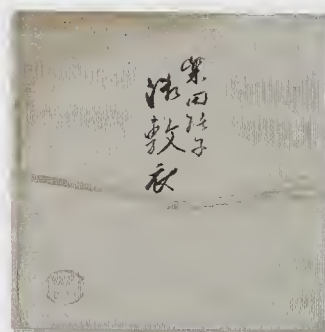


According to tradition, the tea jar is filled with tea in the spring and stored in a mountaintop or at the bottom of a well to keep it cool. In the autumn, it is brought back to its owner and displayed in the alcove of the tea room before he slices the paper lid open in front of his guests. Leaves for two types of tea are inside: the loose leaves used to make “thin tea” cushion several paper bags of more costly tea used to make “thick tea.”

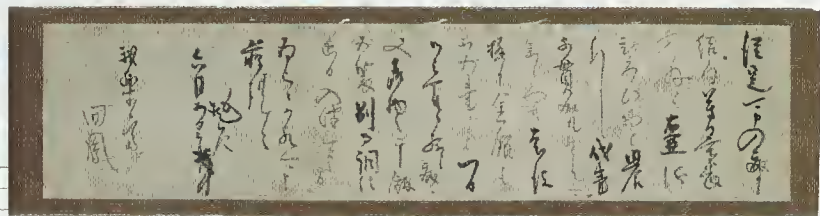
An early 16th-century owner provided the net bag, the gold brocade silk cover, the cord (next page, bottom left), and a silk damask mat, below.



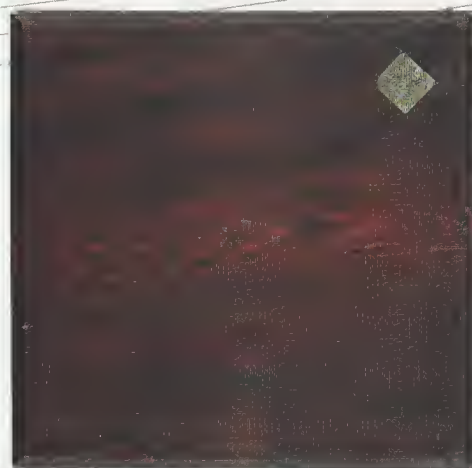
The base of the jar shows the insignias of several different owners during the 15th and 16th centuries. When the Fujita family acquired Chigusa in the 20th century, they made sure every accessory had a properly marked storage bag, such as the examples on these pages.



The gold brocade silk cover lined with blue silk was tied in place with the gold silk cord below. A replacement for that worn cord (previous page) was provided by a 20th-century owner. Specialists are learning more about Chigusa by researching associated documents, such as this letter below.



The letter was written by Sen no Rikyu, a tea master and teacher who, in the late 16th century, set the standards for *chanoyu*, the Japanese "Way of Tea." This sturdy wooden box fitted with iron loops was used to transport the jar.

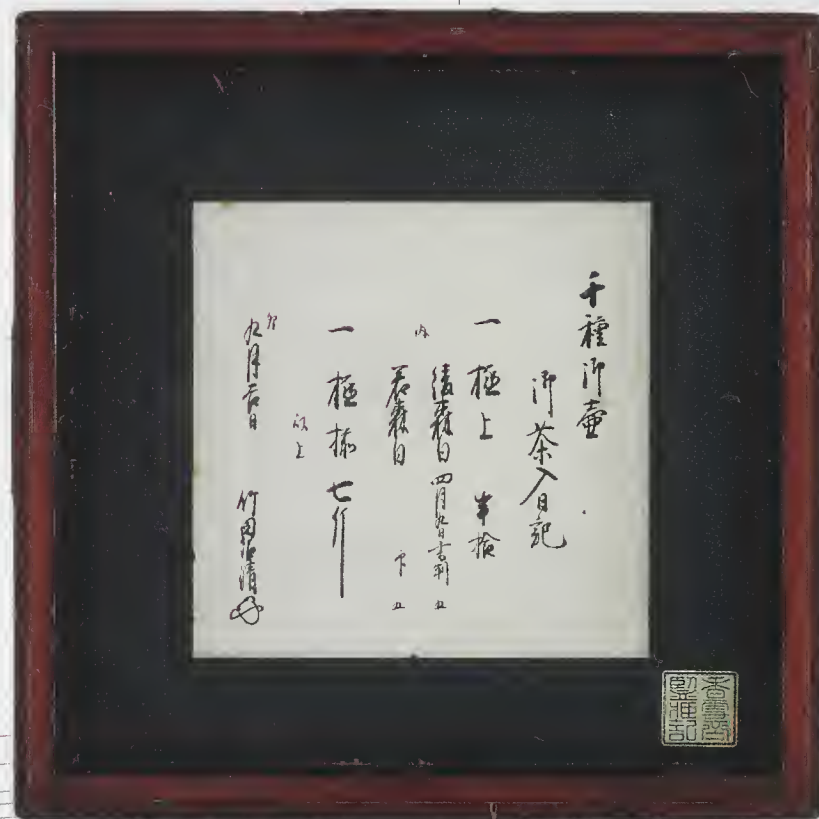


This paper envelope holds documents associated with the jar. It reads, "This is the container for letters relating to the famous jar Chigusa."



The lid of the innermost box is inscribed with the name Chigusa in silver lacquer; the underside bears records of tea placed in the jar.

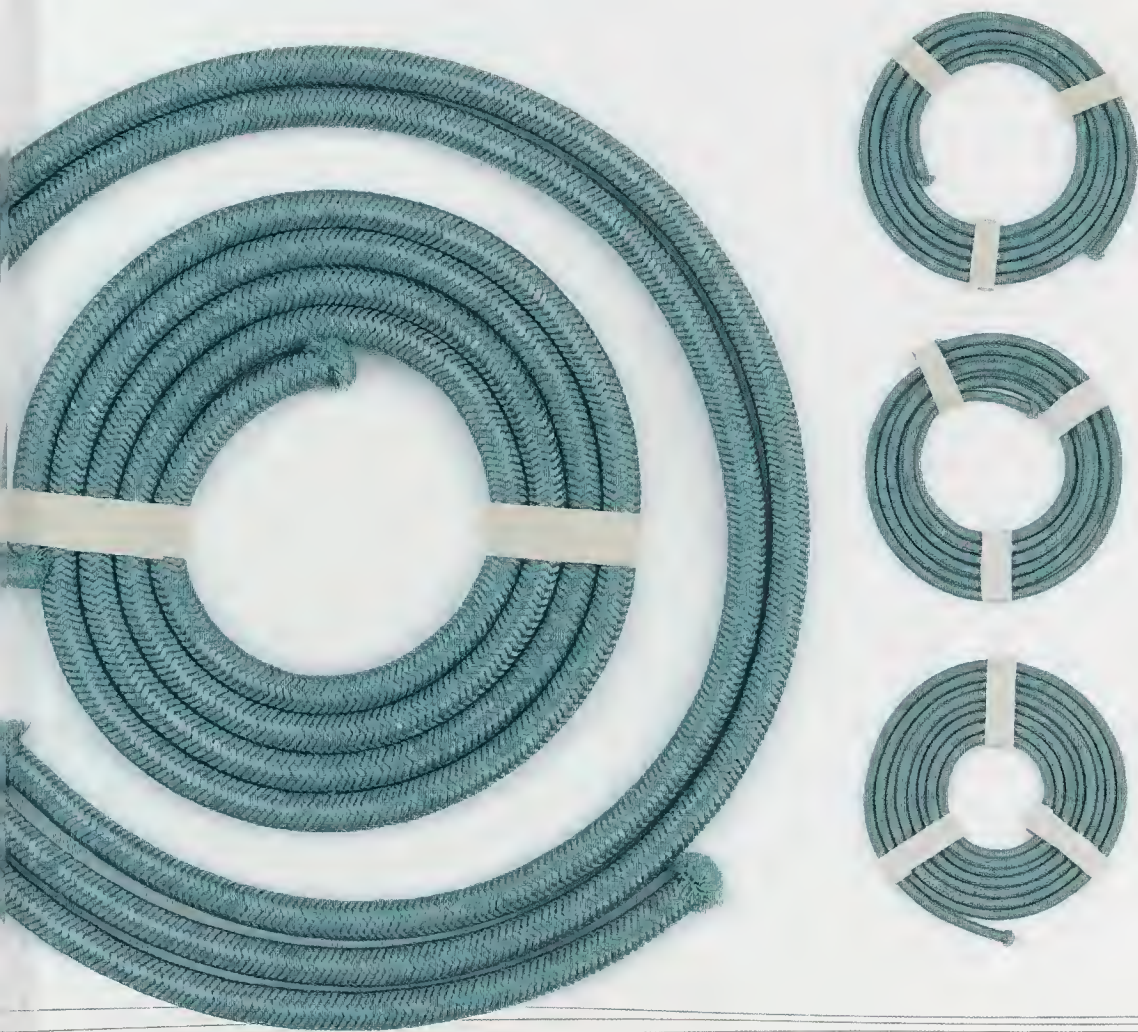
The lid of the middle box lists successive heads of the Hisada family based in Kyoto; the earliest record dates to the Kanei era (1624-44). Below, the outermost box used to store the jar.



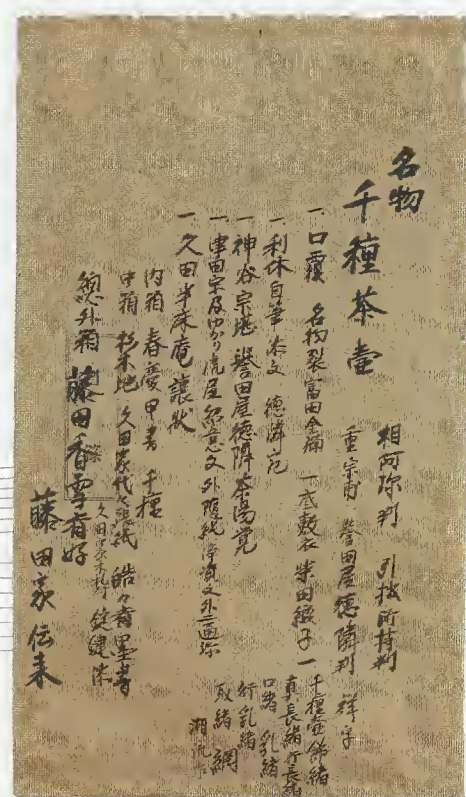
The iron lock and key secured the lid of the middle box. The wooden storehouse tag reads, "Key of the Hisada family."



The lid of the modern wooden box containing the letter written by Sen no Rikyu. At left, the wooden plug for the jar neck, covered with paper.



Mr. Fujita's new cords for the tea jar are still in their original wrappers. The western-style manila envelope (right) bears the name of Mr. Zenta, a Kyoto art dealer. On the front it says, "This famous jar belongs to the Fujita family and these are all the things that go with it."



Used for storage, transportation, and cleanliness, this cotton wrapper, or *furoshiki*, bears an early 20th century dealer's insignia: the character for beauty surrounded by a cherry blossom. A hemp bag was once used for storing the jar and new lengths of cord replaced older ones (below) on the inner box.



By the early 17th century, the jar had passed into the ownership of the Hisada family, who were closely associated with the Omote Senke school of tea. It stayed there until the late 19th or early 20th century, when it passed to the Fujita family who still practiced the tea ceremony. After Mr. Fujita died in the early 1920s, the family sold Chigusa through auction, and it remained in private collections. The Freer acquired Chigusa when it was offered for sale in 2009.

Only Connect: Doug+Mike Starn

From their earliest photographs in the 1980s, to their recent work on the roof of the Met in New York City, identical twins Mike and Doug Starn have created works about connect- edness. Their photos are built from multiple pieces of paper often visibly taped together. The Starns shot the Buddhist sculptures *The Guardians of the Four Directions* at the Freer Gallery in 2005, as part of a larger project on Buddhist statuary. According to Mike Starn, "The photographic work that we are known for is made of different pieces of paper, Scotch-taped together, just as the bamboo is tied together



THE 13TH-CENTURY GUARDIANS OF THE FOUR DIRECTIONS ARE MADE OF WOOD, POLYCHROME WITH GILT, AND INLAID CRYSTAL FOR EYES; IMAGES OF THE BUDDHIST STATUARY BY DOUG AND MIKE STARN.

with nylon rope. It's the same thing, only different, with knots made out of climbing rope. All of our work has been about interconnectedness and interdependence, which are the tenets of Buddhism." Their interest in the East began in 1989, when they made their first trip to Japan and visited the Saiho-ji Zen Garden, or Kokedera, the Moss Temple. "We were rushing to get to the temple," say the brothers who often finish each others' sentences, "and the taxi driver didn't know what we were talking about. We knew that the temple was on the other side of the bamboo forest. So we hopped out of the cab and walked through the bamboo forest and got lost."





BIG BAMBU: YOU CAN'T, YOU OON'T, AND YOU WON'T STOP, DOUG AND MIKE STARN'S SIX-MONTH, CONSTANTLY EVOLVING INSTALLATION ON THE ROOF OF THE METROPOLITAN MUSEUM OF ART IN NEW YORK CITY, MEASURED 100 FEET LONG, 50 FEET WIDE, AND 50 FEET HIGH UPON ITS COMPLETION. "IT'S A BIG ARTWORK WITH A LOT OF SMALLER DETAILS THAT GO THROUGH IT," THE STARN'S REMARKED. THEY BEGAN THE PROCESS BY MAKING A MODEL OF THE SCULPTURE IN THEIR STUDIO IN BEACON, NEW YORK. THE INDIVIDUAL BAMBOO PIECES WERE LASHED TOGETHER USING MOUNTAIN CLIMBERS' ROPE.

Azar Nafisi: My Father's *Shahnameh*

I have two books in front of me. One is Dick Davis's *Shahnameh, The Persian Book of Kings*. The other is a much thinner book, designed for the young readers and on its cover, above a Persian miniature painting of men on horses, is written in Persian: *Selections from Shahnameh* by Ahmad Nafisi. In his introduction to this selection, my father mentions that the idea for this book goes back to the time he started telling stories from Persia's classical literature, beginning with Ferdowsi's *Shahnameh* to my brother and I when we were no more than three or four years old. My father always insisted that Persians basically did not have a home, except



AZAR NAFISI, AUTHOR OF *READING LOLITA* IN TEHRAN, AS A YOUNG GIRL IN IRAN WITH HER PARENTS AND RELATIVES; THE AUTHOR TODAY; DETAIL, FOLIO FROM A *SHAHNAMA*, "FERIDUN STRIKES ZAHAK WITH THE OX-HEADED MACE," FROM 1525.

in their literature and especially in their poetry. This country, our country, he would say, has been attacked and invaded numerous times, and each time, when Persians had lost their sense of their own history, culture and language, they found their poets as the true guardians of their true home. Citing the poet Ferdowsi and [explaining] how, after the Arab invasion of Persia, he rescued and redefined his nation's identity and culture through writing the epic of Persian mythology and history in his *Book of kings*, my father would say, We have no other home, but this, pointing to the invisible book. "This," he would repeat "is our

home, always, for you and your brother, and your children and your children's children."

When I was married with children of my own, my father would tell them of the conflict between the noble poet Ferdowsi and the fickle king, Sultan Mahmud Ghaznavi. According to this version, Sultan Mahmud assigns *Shahnameh* to Ferdowsi, for which he promises to pay the poet a gold coin for every line. The king does not fulfill

his promise, and instead sends the poet silver coins, which Ferdowsi despite his dire poverty refuses. Finally realizing the worth of the poet, the king repents of his behavior and travels to the city of Tus. He is too late: as his procession enters the main city gate it encounters another procession leaving with Ferdowsi's coffin. Implied in this legend, as in *Shahnameh* itself, is the truth that in the struggle between the poet and the king, the latter might win this world but to the former belongs the glory that comes with the conquest of that most absolute of all tyrants—Time.

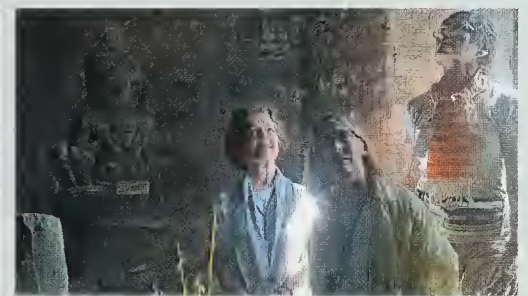
Nearly a thousand years have passed, my father would say, the tone of marvel never missing from his voice, and we remember the king mainly because we remember the poet. As Ferdowsi prophesized in the final lines of his epic, the poet still speaks to us:

*I've reached the end of this great history,
And all the land will fill with talk of me.
I shall not die, these seeds I've sown
will save
My name and reputation from the grave,
And men of sense and wisdom
will proclaim,
When I have gone my praises and
my fame.*



Friends in Angkor

The Friends of the Freer and Sackler Galleries traveled to Cambodia for a twelve-day immersion into the country's sacred arts, history, and architecture. The trip was held in conjunction with the Sackler exhibition *Gods of Angkor: Bronzes from the National Museum of Cambodia*. Highlights of the trip included visits to the National Museum of Cambodia, the Royal Palace, and the Silver Pagoda; lectures and field trips with archaeologists, architects, and art



historians whose work is revealing new dimensions of the Angkorian environment; picnic lunches at historic sites; and life-long friendships developed among participants. The trip featured excursions into Angkor Wat (left, top and bottom), the temple complex built by Suryavarman I in the first half of the twelfth century. Above, Louise Cort, Katie Ziglar, and Julia Meech enter Prasat Kravan, a small tenth-century temple on the Angkor grounds.

Social Whirl

Carefully curated nights at the museum feature celebrations in honor of exhibitions, including a gala for the opening of *Falnama: Book of Omens*, as well as evenings devoted to the ongoing Asia After Dark series inspired by the arts of Cambodia, Tibet, and India.



LOUISE CORT, KATIE ZIGLAR, JULIA MEECH, AND ALEXANDER HARRIS AT THE OPENING OF *FALNAMA: BOOK OF OMENS* AT THE FREER AND SACKLER GALLERIES.



LOUISE CORT, KATIE ZIGLAR, JULIA MEECH, AND ALEXANDER HARRIS AT THE OPENING OF *FALNAMA: BOOK OF OMENS* AT THE FREER AND SACKLER GALLERIES.



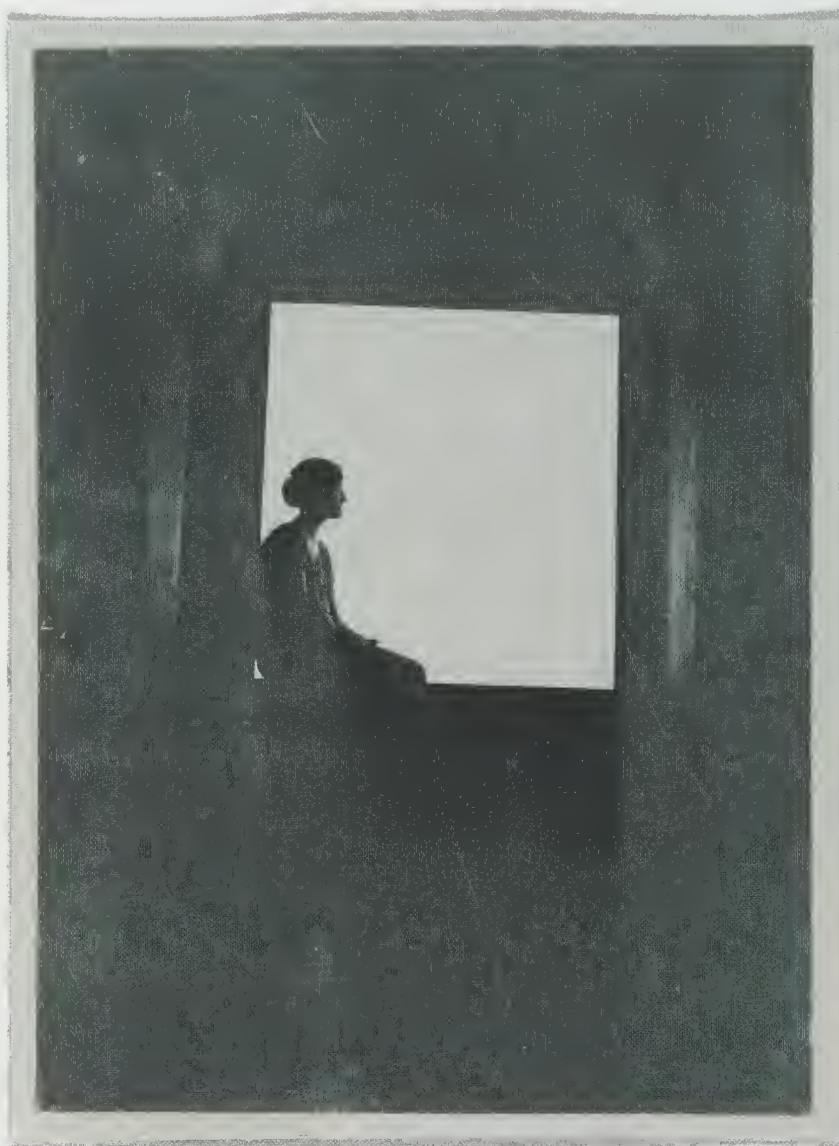
FROM THE ARCHIVES

HONEYMOON IN HANGZHOU

"In the early afternoon, we took rickshas and rode out of the city through narrow streets to the Six Harmony Pagoda. I had been wanting to visit it again, and to try a couple pictures I had not been able to make succeed the last time. We took our supper down to our boat and went out on the lake to enjoy the moon. We drifted and paddled about the lake and the islands. After supper we sat, wrote a little verse, and then Dorothy sang for a long while and I lay on my back watching the white moon. A good day, a very good day—and no rain."



IN 1925 WRITER, CURATOR, AND PROFESSOR BENJAMIN MARCH AND HIS WIFE SPENT THEIR HONEYMOON IN HANGZHOU, CHINA, WHICH HE RECORDED IN HIS JOURNAL AND IN PHOTOGRAPHS. THESE IMAGES WERE TAKEN FROM A WINDOW OF LIUHE PAGODA. IN 2009 AN EXHIBIT OF MARCH'S PHOTOS FROM THE ARCHIVES OPENED AT THE TANG YUN GALLERY ON THE BANKS OF WEST LAKE IN HANGZHOU.



Credits

Unless otherwise noted, all Freer and Sackler photographs are by John Tsantes, Neil Greentree, Robert Harrell, or Cory Grace.

Details: Page 4: Lost (and Found) at Sea. All objects courtesy of Tang Shipwreck Treasure: Singapore's Maritime Collection. Jar, China, Tang dynasty, stoneware with green glaze, ELS2012.1.48. Monumental ewer with incised floral lozenges and clouds, China, Tang dynasty, ca. 825–850, glazed stoneware with copper-green splashes over white slip, ELS2012.1.216a-b. Amphorae, Iraq or Iran, ca. 825–850, earthenware with turquoise glaze, ELS2012.1.25. Bowls, China, Tang dynasty, glazed stoneware with underglaze iron-brown and copper-green pigments, ELS2012.1.100. Father and Song, *Horse and Groom*, after Li Gonglin, 1347, ink and color on paper, purchase, F1945.32.

SuperBliss: All images from A Shrine for Tibet: The Alice S. Kandell Collection. Page 9: Center statue, *Shakyamuni Buddha in a Full Shrine*, late 18th–early 19th century, silver repoussé image with turquoise urna, ELS2010.4.9a-c. Page 10: Center statue, *Tara (One of the Famed Twenty-one Tara Emanations)*, second half of 17th century, gilt copper alloy, ELS2010.4.27a-c. Page 11: *Standing Maitreya*, Qing dynasty, second half of 17th century, gilt copper alloy, ELS2010.4.11a-c. *Sukhavati Avalokiteshvara*, late 17th–early 18th century, gilt copper alloy, ELS2010.4.41; *Machig Labdron as Vajradakini*, first half of 18th century, gilt copper alloy, ELS2010.4.32a-b. *Mahasiddha*, second half of 16th century, gilt copper with turquoise insets, ELS2010.4.46a-b. *Shakyamuni Buddha*, mid-18th century, gilt copper repoussé with pigments, ELS2010.4.7. Page 12: *Supersecret Hayagriva Father-Mother*, Qing dynasty, first half of 18th century, gilt copper, base sealed with original copper plate incised with double *vajra*, ELS2010.4.50. Page 13: *Temple Drum*, late 19th century, soft wood, iron rings, pigments, ELS2010.4. Page 14: *Thighbone trumpet*, 19th century, Human thighbone, leather, pigments; silver; coral and turquoise insets; silk scarves, ELS2010.4.58.4a-b. *Padma Sambhava*, first half of 18th century, gilt copper repoussé, ELS.2010.4.15a-b. *Machig Labdron as Vajradakini*, first half of 18th century, gilt copper alloy, ELS2010.4.32a-b. *Shakyamuni Buddha in a Full Shrine*, late 18th–early 19th century, silver repoussé image with turquoise urna, ELS2010.4.9a-c. Page 15: *Amitabha Buddha*, second half of 15th century, gilt copper repoussé, ELS2010.4.35. *Tara (One of the Famed Twenty-one Tara Emanations)*, second half of 17th century, gilt copper alloy, ELS2010.4.27a-c. *Pelden Lhamo (Imperial Qing)*, second half of 17th century, gilt copper alloy, ELS2010.4.33. *Tsong Khapa*, 19th century, painting silk, ELS2010.4.204.1.

Rise and Fall: All images courtesy of Fiona Tan and Frith Street Gallery, London. Cover, pages 18–19: Fiona Tan, *Rise and Fall*; HD video installation, 2009; Page 17: Portrait of Fiona Tan by Marieke Wijntjes. Page 20: *Disorient*, HD video installation, 2009, in-stallation shots by Per Kristiansen. Page 21: *A Lapse of Memory*, HD installation, 2007. Page 22: *Provenance*, 2008, Page 23: The Changeling, installation digital, 2006. Pages 24–25: *West Pier*, photograph, 2006. Sources for article: *Provenance* by Fiona Tan (Amsterdam: Rijksmuseum, 2008). *Rise and Fall* by Okwui Enwezor et al. (Vancouver Art Gallery and Aargauer Kunsthau, 2010). “Other Facets of the Same Globe: A Conversation Between Fiona Tan and Saskia Bos”; “Transformation in Time and Space: Interview with Anita Seppä” (unpublished).

Peacocks: Autochromes by Alvin Langdon Coburn (pgs 26–27, 29) RPS Collection at the National Media Museum/SSPL. Page 28: Portrait of Whistler by Thomas Robert Way, lithograph on paper, gift of Charles Lang Freer, F1901.188. Page 29: Archival images of Peacock Room, historical newspapers, and Langdon autochrome of Charles Lang Freer, from the Archives of the Freer and Sackler Galleries, Smithsonian Institution, Washington, D.C.

Buddha 2.0: Page 32: 3-D digital reconstruction with missing fragment in yellow, image by Jason Salavon and Travis Saul. Page 33: Still from the “digital cave,” image by Jason Salavon and Travis Saul. Page 34: Photographs from *Shina bukkyō shiseki hyōkai* showing facade of Middle Cave (pl. III-86.2), modern Buddha images (pl. III-92), and damaged face (pl. III-84). Page 35, top: Distant views of Longmen caves, illustrated in *Mission archéologique*, tome 2, vol. 1, pl. 283. Page 35, middle right: Photographs from *Shina bukkyōshiseki hyōkai* (pl. III-91). Page 35, bottom: *Western Paradise of the Buddha Amitabha*, limestone relief with traces of pigment, purchase, F1921.2; *Gathering of Buddhas and Bodhisattvas*, limestone relief with traces of pigment, purchase, F1921.1. Page 36, clockwise from top left: *Seated Bodhisattva*, Northern Xiangtangshan cave, Period of Division, 550–577, limestone freestanding sculpture with traces of pigment, gift of Charles Lang Freer, F1913.57. *Kneeling winged monster*, Northern Xiangtangshan cave 7, Period of Division, limestone relief, purchase, F1953.87. *Head of a Buddha*, Southern Xiangtangshan, possibly caves 4–6, Period of Division, limestone with traces of pigment, gift of Charles Lang Freer, F1913.135. *Head of a Bodhisattva* (Attendant of Maitreya), limestone with traces of pigment, loaned by the University of Pennsylvania Museum of Archaeology and Anthropology (UPMAA), ELS2001.2.8. *Stele with six iconic Buddhist groupings*, China, 575, limestone, loaned by UPMAA, ELS2011.2.10. *Right Hand of Maitreya, Buddha of the Future, in Abhaya Mudra*, China, 550–577, limestone with pigment and gilding, Metropolitan Museum of Art, Gift of C. T. Loo, 1930 (30.81). *Kneeling*

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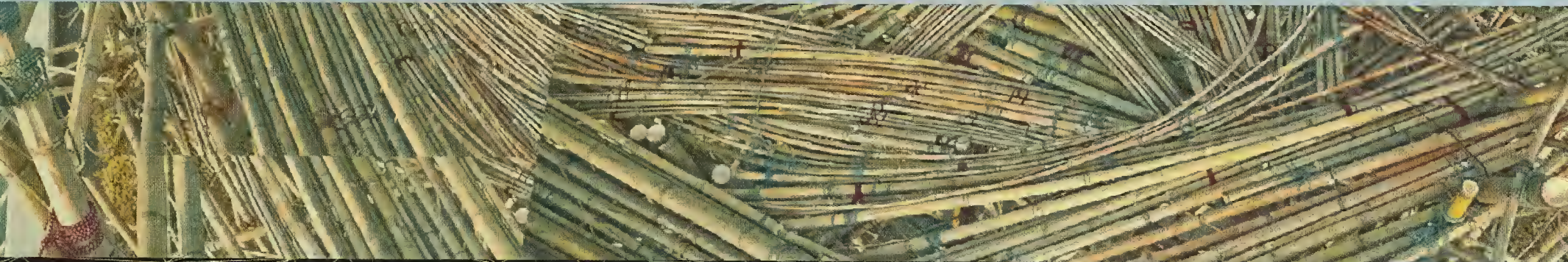
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